

RIA WARRAWAH

A VENTURE IN CURRICULUM DEVELOPMENT FOR ABORIGINAL CHILDREN IN TASMANIA

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ABSTRACT

This project describes the process of incorporating Aboriginal Studies into a secondary school curriculum in Tasmania. The curriculum developed from specific projects to a cooperative entitled Ria Warrawah, the first secondary school-based indigenous cooperative in Australia focussing on 12 to 16 year old students.

The description of the project proceeds from an analysis of relevant literature to an account of the case studies and the series of interviews with members of the Tasmanian Aboriginal community which together formed the theoretical base for this model curriculum for indigenous students.

It has been appropriate to refer to the first person throughout.

The project description was concluded by evaluating the strengths and weaknesses of the cooperative, and by describing future directions based on stories of experience and enquiry.

PREFACE

Having discussed the sensitive issue of identifying artworks with names of students in the cooperative, I was assured by Arthur Hamilton from the Aboriginal Education Centre that this appropriation was necessary - the students should be acknowledged particularly with regards to the slides incorporated within this body of work and the contributions they have made within the Aboriginal and non-Aboriginal communities.

This paper celebrates the talents, entrepreneurial skills and enthusiasm displayed by 24 Aboriginal students in the Ria Warrawah cooperative.

CHAPTER ONE

THE CATALYST FOR INCORPORATING ABORIGINAL STUDIES IN THE CURRICULUM

This thesis was initiated as a response to perceived limitations in the curriculum of Tasmanian schools with regards to Aboriginal Studies, and has culminated in the design, trial and evaluation of programmes which have become potential models for teachers of Aboriginal and non-Aboriginal students. The reason why this became an issue of such importance originated from debates held at a Tasmanian Teachers Federation Council meeting in 1991, where a number of teachers voiced their concerns in having to accept Aboriginal Studies as an integral part of the curriculum in Tasmanian schools.

The acceptance of an Aboriginal Studies course into the syllabus may seem to be a foregone conclusion in 1994, but when first suggested, a number of teachers cited reasons such as 'lack of inservice training', 'positive discrimination', 'too many subjects in the curriculum' and 'limited access to qualified persons available to assist teachers in the classroom' as obstacles too difficult to overcome. The reader will see that these concerns were indeed worthy of discussion, as were numerous others which this paper will reveal in due course. For the writer this form of doubt became a stimulus rather than a deterrent; instigating a four-year study into the development of programmes in the field of Aboriginal Studies, formulated with the help of experts at the time, with a focus on Aboriginal students in the Tasmanian secondary school system.

In this thesis the programme that arose from these beginnings is discussed in the following sequence: the progression from the very basic question of how one incorporates Aboriginal Studies into the classroom when resources and literature were scarce and the initial syllabus was still in draft form, to the actual formation of the Ria Warrawah cooperative and the role it continues to play in the Tasmanian community today. The first chapter consists of two sub-sections which include the literature research and planning data necessary for the development of Aboriginal Studies in the curriculum of Tasmanian schools. The second chapter, through the use of field work, applies the research to students in classes in secondary schools, and evaluates the programmes and resources used. The third chapter examines cooperatives in a general sense as a prelude to the evolution of Ria Warrawah, and the final chapter discusses the future of indigenous schools; recapitulating on data recently obtained whilst on a field trip to the United States and Canada from July to September, 1994. In concluding this venture in curriculum development for Aboriginal

children in Tasmanian schools, focus is given to the strengths and weaknesses of Ria Warrawah, and the future of the cooperative as seen by Aboriginal and non-Aboriginal members of the Tasmanian community.

To fully understand the significance of the evolution of a Tasmanian school-based indigenous cooperative it is necessary to return to 1991; the beginning of the quest to understand the philosophy behind policy making in schools, taking into consideration relevant curriculum models and forces which have affected and continue to affect indigenous programmes around the world. Literature and fieldwork research brought about revelations which follow.

THE FIRST 'INDIGENOUS SCHOOLS'

The question as to why an indigenous programme needed to be in the Tasmanian curriculum was hardly an insular issue, but a universal issue which affected education systems around the world. The real dilemma which indigenous populations had to face was finding an educational programme which allowed the learning of a second culture without destroying or demeaning the first.

To understand the complexities in developing a suitable indigenous programme review the philosophy put forward in the article entitled "The Affirmation of Indigenous Values in a Colonial Education System" in the first publication of *The Journal of Indigenous Studies*. This philosophy held the belief that indigenous populations transcended political boundaries and geographic constraints. They were united, not just in the relationship of an historical presence of an imposed colonialism, but in the fight of indigenous people reclaiming their heritage. They were united in the birth of values of spirituality, of tradition and pride. In the article "The Affirmation of Indigenous Values in a Colonial Education System", Lilla Watson stated:

Aboriginal knowledge and processes of teaching and learning have been developed in Australia over tens of thousands of years. They have always been rooted in the land, the greatest of teachers, the source of life and law. They have survived the disruption of colonisation, the

policies and practices aimed at their extinction. This is true not only of more remote and 'traditional' communities, but of people dwelling in urban situations.¹

The legacy of Aboriginal people was all around us - in the natural environment, in our language and in aspects of our lifestyle. Aboriginal people were finding they were in a position to describe and define themselves to the colonising society; a task made difficult particularly in the education institutions which, from an Aboriginal perspective, were considered alien colonial importations and agents of colonialism. As indigenous people they were in a unique position to help educational institutions become agents of human liberation and foster development of harmony between peoples and the land. The processes of Aboriginal teaching and learning had always been based on the permanence of one land and the cyclic rhythms of nature as opposed to linear concepts in time. A harmony with the land had provided a solid and permanent basis for law and for harmony with each other. These processes were holistic in nature, that is, they involved not just the intellect, but the spirit, the emotions and behaviour in relation to the land and to one another.

Watson concluded her article on indigenous values by stating this about Aboriginal Studies:

It will mean that in schools, Aboriginal knowledge and perceptions will not just be another optional subject, a cheap price to pay for a quiet conscience - but knowledge with a maturity so deeply rooted in this land, and concerned for its well-being, that its potential contribution to the building of a healthy society, and a healthy land, might be realised. And Aboriginal students will not be seen as 'problems' requiring special methods for incorporation into the schooling system and society - but rather representatives of the challenge to that systems' capacity to change, and build harmony between all people, and between people and the land.²

From this perspective, it became apparent that long before Europeans arrived in North America and Australia, indigenous people had evolved their own form of education. It was an education in which the community and the natural environment were the classroom, and the land was seen as the mother of the people. Members of the community were the teachers, and each adult was responsible for ensuring that each child learned how to live within the context of a spiritual view. On opposite sides of the globe, another holistic approach to learning combined to make a unified indigenous stance. Seton's The Gospel of the Redman explained:

¹Watson, Lilla, "The Affirmation of Indigenous Values in a Colonial Education System", *The Journal of Indigenous Studies*, University of Queensland, Winter, 1989, Vol. 1, No. 1, p. 9.

² Ibid., p. 18.

The culture of the Redman is fundamentally spiritual; his measure of success is: how much service have I rendered to my people? His mode of life, thoughts and every act was given spiritual significance. This significance was manifested in daily living, in the relationship of one to another, in humility, in sharing, in cooperating, in relationship to nature - the land, the animals, in the recognition of the Unseen and the Eternal, in the way our people thought, felt and perceived their world.³

However, once indigenous peoples became colonised, the holistic learning processes disintegrated. As a result of European influence, education or 'schooling' for indigenous people evolved into something quite different.

THE SCHOOL AS AN INCULCATIVE FORCE

The school as a means to an end had largely gone unnoticed; yet, at one time or another over a period of 150 years, the school had been used in the cause of pacification, Christianisation and Europeanisation, and as a means of protecting white interests, maintaining segregation or assisting racial integration. In J. Fletcher's book Clean, Clad and Courteous⁴, the writer dealt specifically with the relationship between Aborigines, whites and the school. The white community in New South Wales found Aborigines to be an awkward problem from the beginning of European settlement to the present. At first it was hostile race relations, then dispossession and degradation which bothered the conscience of thinking people. Throughout the nineteenth century, 'ungrateful' Aborigines failed to accept the twin gifts of Christianisation and Europeanisation, while at a later stage Aborigines shocked white communities by their lack of respectability, threatened others with economic competition, seemed to endanger others by disease, and by the 1930s had been so well 'protected' by government that their rapid increase in population appeared to pose a financial burden on a state still recovering from the trauma of the Great Depression. According to Fletcher, "white communities tried to cope with each real or imagined danger or embarrassment as it arose,

³ Seton, Ernest Thompson and Seton, Julia, The Gospel of the Redman, Mary Scorer Books, 1963, p. 108.

⁴ Fletcher, J. J. Clean, Clad and Courteous, a History of Aboriginal Education in New South Wales, Southwood Press Pty. Ltd., pp. 7-8.

and many methods were used from bullets to blankets".⁵ From early this century, what occurred in schools had been the will of the people with the Minister's sanction.

THE EFFECTS OF ASSIMILATION ON ABORIGINES IN AUSTRALIA

Australia, America and England all employed assimilation methods during the periods of 1959-1971 which stressed that ethnic minority children should adapt and change in order that they be absorbed into the majority society. The assimilation policy was produced in a post-depression, post-war, post-colonial world and was delivered to the Native Welfare Conference by the Minister of Territories in 1951:

on the one hand we in Australia want to give the chance of a happy and useful life to all our people; on the other hand, we want to build a society in which there shall be no minorities or special classes and in which the benefits yielded by society shall be accessible to all.⁶

This vision turned its back on the past and proposed a new beginning in the form of an affluent, classless, monocultural society; the poor would forget their former privations, migrants would forget Europe and Aborigines would forget their past. In return, all would enjoy the 'Australian way of life' which had replaced race and national type as the basis for Australian identity. While Australia was told that Aborigines were not going to die out, it was also given to understand that Aboriginality was doomed. Aboriginal culture was incapable of co-existence with the modern world. Presumably living on 'borrowed' culture time, their future then was to 'attain the same manner of living as other Australians'. Meanwhile, their predicament justified an intensification of official intervention in their daily lives. Government reports of the period featured improvements in housing, education and health care, but the basic emphasis was pedagogical. This was particularly apparent in a late refinement of the official objective, to the effect that Aborigines would 'choose to attain' a similar manner and standard of living.

⁵ Ibid., p. 9.

⁶ Stone, (1974, p. 195) as quoted in Beckett, J. (ed), Past and Present - the construction of Aboriginality, Aboriginal Studies Press, Canberra, p. 201.

Yet, while Aborigines remained outside the framework of Australian history, an artist such as Albert Namatjira was appropriated by it. A national celebrity in the literal sense of the term, the 'primitive' Aranda from the Central Desert could 'paint like a white man' pictures that ordinary Australians liked to hang in their homes and seemed to span the chasm between stone age and modernity. Finding the legal disabilities to which Namatjira was subject as an Aborigine - specifically in relation to alcohol - incompatible with his achievement as a national artist, the state had granted him citizenship. By 'attaining the same manner of living as other Australians' Namatjira had to become an isolate, severed from his past. Namatjira's demise confirmed the idea for some that it would take Aborigines 'years to catch up' with white people, whilst others found an explanation in the withholding of the citizenship that should have been a right of all Australians, regardless of race or colour or culture.⁷

The change in the status of Aborigines occurred relatively recently due to the higher profile that the Commonwealth government had taken in Aboriginal welfare policy (performing only a limited and auxiliary role in servicing compared with that of regional state governments in the early 1970s and 1980s). However, the welfare policy achieved a rehabilitation of the notion of an Aboriginal collectively as expressed in terms of special services (medical, educational, legal, arts, etc.) and land rights. These innovations in government policy reflected a shift from assimilation to a cultural pluralist programme; cast in the idioms of 'self-determination' in the 1990s.

REPERCUSSIONS OF A 'HIDDEN VALUES' CURRICULUM

Stephen Harris, author of Two-Way Aboriginal Schooling, had the viewpoint that the differences between Aboriginal and European culture were so great that the only honest conclusion was that they were incompatible. In other words, the two cultures were antithetic - consisting of more opposites than similarities. In reference to education or schooling, he explained that many people and institutions were to blame for the repercussions of the 'hidden values curriculum': research institutions, teacher training institutions, policy makers, economic structures and even Aboriginal parents. Harris believed the blame was due to fundamental cultural and political differences for living, different views about the human function

⁷ Beckett, J. Past and Present - the construction of Aboriginality, Aboriginal Studies Press, Canberra, "The past in the present; the present in the past: constructing a national Aboriginality", 1988, Ch. 12, pp. 202-203.

on earth, and different views of knowledge, work and learning. The political dimension was due to the fact that groups of lower perceived status and political power tended to perform more poorly in school than groups of higher status and power. Harris concluded by stating most schools had not yet been able to deal with these issues of the sociopolitical prerequisites of academic success in relation to Aborigines.⁸

Harris's concerns were similar to other critical theorists' perceptions characterised as the Frankfurt School (Habermas, Marcuse, Horkheimer) who reflected on socio-economic class structure and the ways curricularists perpetuated such structures. Their intentions were to penetrate and expose social relationships which were oppressive and dominating, and raise consciousness about the influences in differences of gender, race and socio-economic class on the reproduction of knowledge and quality of experience in schools.

Schubert's description of curriculum paradigms stated that critical theory was directed in the interest of emancipation.⁹ In this context, critical theory was directed towards the freeing of one's self to enable growth and development from the 'taken for granted' ideology of social conventions, beliefs and modes of operation. This stance renewed the ideology that served as a basis for reflection and action, requiring modes of social organisation which emphasised empowerment. It was perceived necessary to empower people, whatever their station in institutionalised education, and to question the value of such forces as the governance structures that directed their political life. This included systems by which goods and services were generated and delivered; rules and conventions that affected social life and the beliefs and ideals that contributed to psychological life. All these forces symbolised and combined to create the overriding ideology that critical theorists argued should be brought into greater consciousness and be criticised. It was also assumed that inquiry that resulted in criticism must be fuelled by a value system. Such a value system could only be whole if it held a conception of social justice.

⁸ Harris, Stephen. "Cultures in Contact", Two Way Aboriginal Schooling - Education and Cultural Survival, Aboriginal Studies Press, 1990, Ch. 1, pp. 8-9.

⁹ Schubert, William H. Curriculum, Perspective, Paradigm and Possibility, "Paradigm of Critical Praxis", Macmillan Publishing Company, New York, Ch. 3, pp. 318-319.

REPRODUCTION THEORIES WHICH ALLOCATED ADVANTAGE AND DISADVANTAGE IN SCHOOLS

Advancing the understanding of social and cultural reproduction further, there were also contestation theories which described the contents of language, culture and social grouping, together producing the general effect of reproduction. In general terms, the concept of reproduction in this sense was that high socio-economic status parents produced high socio-economic children and low socio-economic status parents produced low socio-economic children. Old correspondence theories of social and cultural reproduction suggested that societies used schools in a precise way to allocate advantage and disadvantage, rewarding the already advantaged at the expense of the disadvantaged. New contestation theories paid more attention to the role of conflict and contradiction within the reproductive process, and attempted to theorise the social processes and practices by which social and cultural reproduction was generally secured.¹⁰ Michael Apple, author of Ideology and Curriculum, examined the dialectical relationship between power and ideology and schools and the reproduction and control of dominant meanings. Apple implied that it was through control of the education system that the dominant class ensured the reproduction and legitimation of its own culture.¹¹

There was a distinct correlation between Stephen Harris's comments with regards to status groups and political power. Like Harris, Apple also implied there was a hidden curriculum in schools - the tacit teaching to students of norms, values and dispositions that occurred simply by living in and coping with the institutional expectations and routines of schools day in and day out for a number of years. Apple stated that the unequal social world that educators lived in was represented by the reification, the commodification of the very language they used. Cultural control acted as an important reproductive force. In this instance, knowledge was power, but primarily in the hands of those who had it and who already controlled cultural capital as well as economic capital.¹² Apple stated that we also needed to inquire into 'hidden school knowledge'; the ideological, ethical and valuative underpinnings of the ways we thought about our activity in schools along with other aspects of society's cultural apparatus. Television and mass media, museums and

¹⁰ Kemmis, Stephen, with Lindsay Fitzclarence, Curriculum Theorising: Beyond Reproduction Theory, "Theories of Curriculum and Social Reproduction", Deakin University, Victoria, 1986, Ch. 4, pp. 90-92.

¹¹ Apple, Michael W. Ideology and Curriculum, "Ideology and cultural and economic reproduction", Routledge and Kegan Paul, London, 1979, Ch. 2, p. 42.

¹² Apple, Michael W. Ideology and Curriculum, "Beyond ideological reproduction", Ch. 8, p. 154.

billboards, films and books, all made lasting contributions to social distribution, organisation and above all, control of meaning.¹³ Naturally, Aborigines saw assimilation as a form of cultural incorporation into an order which accorded them secondary status.

The noted Aboriginal writer Valadian (1985) quoted in Jeff Guider's article "Why are so many Aboriginal children not achieving at school?"¹⁴ claimed that even recent school programmes had not been utilising the talents and giftedness of Aborigines. She suggested the range of knowledge and skills that children had to acquired in a traditional community by the age of four or five compared favourably to the gifted and talented constituting the norm amongst the children, and supported her claim by comparing the multitude of skills the children acquired at an early age compared to the skills of non-Aboriginal children of the same age.

In the article on education levels¹⁵ Heather Carroll took the stance that the Australian education system had a profound effect on Aborigines, alienating the majority who attended mainstream schools. This was attributed to the interplay of poverty, communication and cultural differences, low expectations of school children, attitudes of teachers and parents, large unemployment and the limited scope of school curricula covering Aboriginal history or culture. Aboriginal education reflected a legacy of neglect. Attitudes of families, peer group pressures and educational choices guided many young Aborigines in the direction of traditionally Aboriginal careers characterised by low levels of pay, status and qualifications (reinforcing the reproduction concept that 'high socio economic parents produced high socio economic children and low socio economic parents produced low socio economic children'. The repercussions of educational neglect were also reflected in low retention rates and underachievement of Aboriginal students on a tertiary level.

REASONS FOR ACADEMIC UNDERACHIEVEMENT IN ABORIGINAL STUDENTS

The issue of low retention rates was not surprising. Kevin Keefe, research fellow in curriculum development at the Australian Institute of Aboriginal Studies has had extensive teaching experience in Aboriginal

¹³ Ibid., p. 158.

¹⁴ Guider, Jeff, "Why are so many Aboriginal children not achieving at school?", The Aboriginal Child at School, *A National Journal for Teachers of Aborigines*, Vol. 19, No. 2, April/May, 1991, p. 42.

¹⁵ Carroll, Heather, The Aboriginal Child at School, "Education Levels", Department of Education, University of Queensland, 1991, p. 3.

communities in Queensland and the Northern Territory. He showed that Aboriginal rates of academic underachievement, school dissatisfaction and school-leaving remained higher than any other identifiable group in the Australian population.¹⁶

As ASSPA (Aboriginal Student Support and Parent Awareness) coordinator at Kingston High School since 1991, I also shared this view. The Department of Education, Employment and Training (DEET) Evaluation and Investigations Programme¹⁷ discussed access of disadvantaged youth to higher education. According to data during the period 1984 - 1989, only 1.1% of Aboriginal and Torres Strait Islanders attended the southern campus of the University of Tasmania. The figures showed an increasing trend up to 1990, but a downturn in 1991. At the national level, the number of Aboriginal students in higher education had nearly quadrupled since the early 1980s, to 3,300 in 1989, compared with a 29% growth in the total student population (DEET, Report No. 3, April 1990). Nevertheless, the representation of Aborigines in higher education overall was still well below that of other Australians. DEET figures for 1989 showed the University of Tasmania Aboriginal enrolment as 1.8% of total Aboriginal student enrolment in the Commonwealth. Although statistics were two years out of date, they gave some indication as to the small number of Aboriginal students enrolled in the University of Tasmania.

Jeff Guider¹⁸ reinforced the notion that existing programmes had not been utilising the talents and giftedness of Aborigines by ignoring and devaluing the richness of indigenous people. Contributing factors to poor Aboriginal academic achievement, and consequently low retention rates, were the following:

- lack of academically achieving role models
- prejudicial attitudes and individual racism
- poor employment opportunities
- absence of school achievement orientation amongst peer groups

¹⁶ Keefe, Kevin, "Curriculum Development in Aboriginal Studies: A Yanangu Case Study", *Journal of the Australian Institute of Aboriginal Studies*, 1989, No. 1, p. 36.

¹⁷ Abbott-Chapman, J. H., Hughes, P., Wyld, C., University of Tasmania, Improving Access of Disadvantaged Youth to Higher Education, "Increased Participation in Higher Education in Tasmania 1984 - 1991", Department of Education, Employment and Training, Australian Government Publishing Service, Canberra, August, 1991, Ch. 7, pp. 91- 92.

¹⁸ Guider, Jeff, "Why are so many Aboriginal children not achieving at school?" *The Aboriginal Child at School, A National Journal for Teachers of Aborigines*, 1991, p. 42.

- poor socio-economic circumstances, health problems and psychological stress
- perceived irrelevance of the curriculum and implicit discrimination
- lower and negative teacher expectations
- lack of parental interest and support
- transition and language difficulties
- low self-image with regard to school attainment

As mentioned earlier in the chapter, these issues affected not only Australian Aborigines but affected indigenous populations the world over. Well over twenty years ago a report was presented to the Canadian House of Commons on June 22, 1971, informing the Canadian public of the educational problems facing Native Canadian Indians. This report covered drop-out rates four times the national average (96% of Indian children never finished high school), unemployment rates between 50-90%, inaccuracies and omissions in texts, age-grade retardation rooted in language conflict, less than 15% of teachers with specialized training in cross-cultural education with the majority of Indian parents uninformed about student transfers from reserve to provincial schools.¹⁹

As a result, Indian Control of Indian Education (ICIE) achieved national status and formed the backbone for the current First Nations philosophy on education. Programmes have since taken measures for improving the curriculum, learning materials, pedagogy, learning objectives and the training of teachers and educational administrators. The philosophy of First Nations schools had become a guiding light for a number of indigenous programmes throughout the world including Australia.

¹⁹ Kirkness, Verna J., Report of the Standing Committee on Indian Affairs (Ottawa: Queen's Printer, 1971) as cited in First Nations and Schools: Triumphs and Struggles, Canadian Education Association, 1992, p. 15.

CASE STUDIES OF INDIGENOUS SCHOOL PROGRAMMES OUTSIDE AUSTRALIA

According to a Swedish report entitled "Multicultural Education for Young Children"²⁰ produced by the Bernard van Leer Foundation in the journal *The Aboriginal Child at School*, minority status among indigenous groups was often reflected in high unemployment and low levels of educational achievement. These in turn affected the community's perceptions of the value of their own language and culture. Parents often responded by communicating the feeling that their own values and cultural traditions were worthless - the only way 'up' was 'out'. These problems of identity, status and value were strongly evident among people of Saamic (Lapp) and Tome Valley Finnish origin living north of the Arctic circle. A minority in their original homelands, Saamic children showed a marked disadvantage in gaining access to higher education and job opportunities. The education dilemma which faced Saami parents (and indeed parents of children in minority cultures around the world) was whether the children attended a school for children of that minority only, or be educated in an ordinary comprehensive school - in which case they would be largely deprived of instruction in their own language and culture. Demonstrating that a community-orientated approach could reverse the pattern of school failure among minority children and that cultural diversity could become an asset rather than a problem, the education authorities accepted the challenge that, provided the teacher was skilled and culturally knowledgeable, all children could benefit from the experience of learning in a multicultural setting. After consultation with local head teacher districts, teachers, parents, and most important, representatives of the minority communities themselves, three schools became 'project' participants. Careful evaluation of the effects of the programme indicated tremendous success. Children in project classes achieved above the level of the rest of Sweden in vocabulary and comprehension. Self-image increased, and drawings revealed a more balanced attitude, with greater understanding of their own and other local cultures.

The New Zealand response to a multicultural approach was analysed from a Maori perspective in K. Irwin's article in which the author cited the major reasons for the growing awareness about multicultural issues were firstly, the concern for equality of educational opportunity and secondly, the concern about human rights.²¹

²⁰ Bernard Van Leer Foundation, "Multicultural Education for Young Children", as cited in "The Aboriginal Child at School", *A National Journal for Teachers of Aborigines*, Vol. 15, No. 2, April/May, 1987, pp. 54-60.

²¹ Irwin, K., "The New Zealand Response", 1986, Victoria University of Wellington, pp 1 & 11.

Irwin pointed out that many countries, in the name of responding to the challenge of cultural diversity, spoke of multicultural education as the education of the new immigrants into the country. Many indigenous peoples had not been given the same consideration as the relative newcomers to their lands. Irwin concluded that because of the refinement from the cumbersome multicultural model to a biethnic one, New Zealand was experiencing more success in attaining resolution of ethnic conflict.

In Canada, a cross-cultural programme designed to expose children and parents to the various Indian cultures in Roseneath, Ontario, was described in detail in the document titled "Mahjetahwin", meaning 'beginning'.²² The programme, designed in 1972, explained the problems, frustrations, successes and failures of one schools' attempt to meet the unique needs of the community it served. The programme was initiated in order to reduce the friction between the members of the nearby Indian reserve and the surrounding non-Indian territory. There were similarities between the Alnwick Indians and Aborigines of Australia in the form of stolen land, forced conversion to Christianity, distrust and suspicion between local residents and tribal members - with children performing poorly both academically and locally in the 'town' schools. The inclusion of "The North American Indian" into the social studies component of the curriculum, staff professional development courses, the inclusion of Indian community volunteers in the education of Indian heritage, the recognition that both Indian and non-Indian children be given equal status, and the acquisition of factual unbiased materials and resources for classroom use all assisted in making this programme a tremendous success. According to the study, the development of these objectives improved the Indian child's self-concept, created an appreciation of the various cultures inherent in the school population and developed a more accurate and unbiased approach to Canadian history.²³

The spirit in which this one Canadian school implemented a cross-cultural studies programme by meeting the unique needs of its community through innovations in areas of community involvement, basic philosophy, school culture and curriculum had given tremendous assistance to the writer in the development of a local Aboriginal Studies programme.

²² Hall, D. M., "Mahjetahwin: (The Beginning) A Cross-Cultural Program, Roseneath Centennial School, (Ontario), 1972.

²³ Ibid., p. 8.

In the article titled "Preparing Teachers for Multicultural Classrooms: A Case Study in Rural Alaska"²⁴

Kleinfield and Noordhoff discussed issues involved in teaching culturally diverse students, and questioned current practices in multicultural education.

Through the 'Teachers for Alaska' programme (a fifth-year certification programme for secondary teachers which emphasised preparation for very small high schools in remote Eskimo and Indian villages) a curriculum had been built around the idea that teacher education should help beginning teachers to learn experientially about their students and those students' families. It involved a ten-month programme with six integrated blocks; each block began and ended with significant experiences in culturally diverse classrooms. The authors cited 'intercultural dilemma' as being a problem prevalent in classrooms in which teachers and students differed culturally. It was believed that teachers who had little sense of who their students were (students' backgrounds and experiences, perspectives and values) faced difficult challenges with real import in terms of student learning. This, in turn, affected teachers' perceptions of students' academic abilities.

PREPARATION OF TEACHERS FOR INDIGENOUS EDUCATION

One obvious solution to this problem was to incorporate multicultural courses of teacher training at both pre-service and in-service level. Criteria for adequate preparation of teachers in multicultural education would then cover theory, philosophy, substantive content about cultural characteristics and socio-political experiences of different ethnic groups and multicultural pedagogy. The curriculum then presupposed that experience with culturally diverse youngsters and the tasks of teaching were necessary *before* prospective teachers were able to make sense of the concepts, theories and methods that university coursework had to offer.²⁵

By turning on its head the common practice of 'putting theory into practice' by beginning with 'problems of practice', a context was provided for exploring theory research and students' experiences in schools.

²⁴ Kleinfield, Judith and Noordhoff, Karen, "Preparing Teachers for Multicultural Classrooms: A Case Study in Rural Alaska", April, 1991.

²⁵ Ibid., p 24.

Through the discussion of teaching case studies, students were not only provided with contextualised opportunities to practice reflective design but also prepared novice teachers to deal emotionally with ambiguous, value-laden multicultural conditions. In concluding, Noordhoff and Kleinfield urged the teacher education community to continue the investigation of pre-service teachers' entering knowledge and beliefs. Only from this basis would appropriate change be experienced in prospective teachers' thinking about multicultural education.

PRINCIPLES ARISING FROM ANALYSIS OF INDIGENOUS PROGRAMMES

One obvious solution to this problem was to incorporate multicultural courses of teacher training at both pre-service and in-service level. Criteria for adequate preparation of teachers in multicultural education would then cover theory, philosophy, substantive content about cultural characteristics and socio-political experiences of different ethnic groups and multicultural pedagogy. The curriculum then presupposed that experience with culturally diverse youngsters and the tasks of teaching were necessary *before* prospective teachers were able to make sense of the concepts, theories and methods that university coursework had to offer.²⁵

These case studies had been selected because they provided additional goals and principles with regards to literature in this area. The necessity to involve parents of Aboriginal students in the design of indigenous programmes was of utmost importance. Repercussions of peer support absence, low and negative teacher expectations, inaccuracies and omissions in texts, lack of preservice and inservice teacher training, and low retention rates also had to be addressed if an educational programme for indigenous students was to succeed in the long term.

Education needed to provide multiple learning environments that properly matched the academic and social needs of students. These needs varied widely due to differences in the race, sex, ethnicity or social class background of the students. In addition to enhancing the development of the basic academic skills, an

²⁵ Ibid., p 24.

Aboriginal Studies programme needed to help students develop a better understanding of their own backgrounds and those of other groups that composed our society. Through this process, an Aboriginal Studies programme (like the 'First Nations' programme mentioned earlier in the chapter) could help students learn to respect and appreciate cultural diversity, overcome ethnocentric and prejudicial attitudes, and understand the socio-historical, economic and psychological factors that have produced the contemporary conditions of ethnic polarisation, inequality and alienation.

Programmes also had to foster the ability to critically analyse and make intelligent decisions about real-life problems and issues through a process of democratic inquiry. Finally, the programme needed to help students conceptualise and aspire towards a vision of a better society. Acquisition of necessary knowledge, understanding and skills would enable students to move the society towards greater equality and freedom, the eradication of degrading poverty and dehumanising dependency and the development of meaningful identity for all people. Ideally, these objectives would be reflected in all educational programmes.

CHAPTER TWO

AN EXPERIMENTAL TASMANIAN ABORIGINAL STUDIES PROGRAMME

1991

GOALS, PRINCIPLES AND OBJECTIVES OF A PROGRAMME FOR TASMANIA

Examining the chronological shift from assimilation to pluralism, from mainstreaming to multiculturalism and the effects this had on indigenous peoples was a necessary prerequisite to planning a programme with specific Tasmanian needs.

It was not only an educational issue but a moral issue to examine and acknowledge the limiting nature of cultural biases which affected and delayed the inclusion of Tasmanian Aboriginal Studies into government and non-government schools around the state.

The most effective way to promote attitude change and to develop respect for and understanding of Aboriginal people and their cultures was for students to experience positive interaction with Aboriginal people. The active involvement of Aboriginal people in the design of a potential Aboriginal Studies programme was of utmost importance. This could be achieved in a number of ways:

- involvement of the Aboriginal community
- visits by Aboriginal culture teachers
- participation of Aboriginal guest speakers
- communication with Aboriginal students in other schools and communities
- involvement of Aboriginal parents
- participation of Aboriginal education workers in the planning and implementation of programmes

THE DRAFT OF AN ABORIGINAL STUDIES YEAR 9/10/11 SYLLABUS

In discussing the design of a Tasmanian Aboriginal Studies unit with Clair Andersen, I was able to procure one of the first drafts of a Tasmanian Aboriginal Studies unit which was written in early 1989-1990. Through

the efforts of the writing team, this draft was a starting point in the development of a Tasmanian Aboriginal Studies unit at Kingston High School. Entitled *Aboriginal Studies - The Aboriginal People of Australia, History and Culture*²⁶, the draft syllabus was directed towards year 9, 10, and 11 students in Tasmania. The writing team consisted of Clair Andersen, Arthur Hamilton, Marianne Watson and Rosemary Ransom; all of whom were experts in the field of Aboriginal Studies in Tasmania at that time.

According to the 1989 description of Aboriginal Studies, the purpose of the subject was to stress Aboriginal teaching and learning methods and strongly focus on the development of the students' self esteem and sense of place in society. The subject aims enabled the students to do the following:

- undertake research to gain a broader understanding of Aboriginal people in order to counteract racist attitudes and behaviour towards Aboriginal people
- understand that being Australian meant being part of the whole human history of this continent
- examine events and issues from the perspective of Aboriginal people to gain an understanding of the quality and nature of human advancement in Australia over at least 40,000 years of human occupation
- gather, process and communicate information to derive an accurate picture of Aboriginal socio-cultural realities in contemporary as well as in historic situations
- develop an understanding of their own and other students' responsibilities in a culturally plural society
- plan and organise group and individual presentations, including and accepting the responsibilities required to work effectively in groups
- present work of a high standard
- develop a pride in, and respect for, the continuing contribution by Aboriginal people to the establishment of the Australian identity²⁷

²⁶ Andersen, C., Hamilton, A., Ransom, R., Watson, M., *Aboriginal Studies - The Aboriginal People of Australia, History and Culture*, 1989-1990.

²⁷ Ibid., p. 3.

As a 25 hour 'B' subject comprising five units, the study of the subject involved the study of Aboriginal society 40,000 to the present, the contact between Aboriginal people and others both before and after 1788, the study of Aboriginal people in contemporary Australia and the study of Aboriginal people in Tasmania. I found the fourth unit especially useful when devising a unit for students within my classes at Kingston High. This unit included an examination of the experiences of Aboriginal people in Tasmania, and included a study of the following:

- traditional Aboriginal people pre 1803
- sealers and Tasmanian Aboriginal people
- notable personalities such as Robinson, Manalargenna, Mathinna
- defense of Aboriginal land
- issues of concern to Aboriginal people in Tasmania today²⁸

As a teacher without inservice training in Aboriginal Studies, the final section proved invaluable in the design of a programme in which guide-lines could be used within the confines of the art department at Kingston High.

It appeared the best place to begin work on a specialised Aboriginal Studies unit would be with members of the Aboriginal community. The need for indigenous people to play a significant role in determining the *what* and *how* Aboriginal and non-Aboriginal children were taught Aboriginal Studies was of tremendous importance for the preservation of Aboriginal culture.

Having gained valuable information from previous research documented in chapter one as well as utilising the draft Aboriginal Studies syllabus cited earlier, the plan to formalise goals, principles and objectives for my Aboriginal Studies programme stemmed from the following: interviews with members of the Tasmanian Aboriginal community, results acquired from questionnaires sent to art teachers in twenty five schools in southern Tasmania, the evaluation of the questionnaire and finally, the inclusion of specific art objectives necessary for classroom teaching. As a regional moderator for art, craft and design, I felt the questionnaire

²⁸ Ibid., p. 6.

assisted me in giving feedback to teachers about Aboriginal Study (art-based) programmes which worked successfully in schools in the southern region. From this sequence, recommendations were made which assisted in the development of a curriculum plan. The programme was then introduced to Aboriginal and non-Aboriginal students at Kingston High School during the final term of the 1991 school year.

INTERVIEWS WITH MEMBERS OF THE TASMANIAN ABORIGINAL COMMUNITY

To begin the process, the writer interviewed five individuals from the Tasmanian Aboriginal community who were in a position to assist with the progress and introduction of Tasmanian Aboriginal Studies into the classroom. A variety of points were discussed ranging from:

- how Aboriginal Studies in Tasmania could best be taught
- how the content could be negotiated
- the significance of the individuals' work in the Aboriginal community
- the significance culture had on their identity

Having gained teaching qualifications in visual art and its related areas, I interviewed Aborigines who had a significant role to play in the humanities, and although I endeavoured to structure the interviews, many questions outside those on the questionnaire (Appendix 1) were also covered. Due to the length of the five interviews, only two have been incorporated in this chapter. In the development of Aboriginal Studies units for use in Tasmanian schools, the following proved indispensable. Clair Andersen, State Co-ordinator, Aboriginal Adult Education and Training (TAFE) Programmes chose to concentrate on how she felt Aboriginal Studies should be taught and how it should be learned. The following was an excerpt from the 1991 interview:

I think Aboriginal Studies should be done in a cooperative way, as a group, in a team and I think that it ought to be negotiated, it ought to be something that is discussed with the kids, and they are given some choice about what they want to learn and when they want to learn it and how they want to be assessed on their work. I know that the Tasmanian Certificate of Education is moving towards more

self-paced learning and more self assessment and certainly more competency based things, and I think there can be a real relationship there for the study of Tasmanian Aboriginal Studies. The courses that we have put together for years 9 to 12 have certainly concentrated on reinforcing the individuals' efforts, recognising their work, putting it on show, getting feedback for the individual or the group from as wide an audience as possible, so really making an effort to prepare work for an audience. Not just for the sake of doing something but for a purpose and they should be things that can be shared with other people in the school, with other people in the community. Things which can be put on film, put up on display, made as a video, so that an audience can come and appreciate it. I think there is a real role there for a mixed creative arts way of tackling the subject rather than just concentrating on one area.

I do think that Aboriginal people from the community should be involved either as guest speakers or if there are experts in a particular field you could use them to teach certain aspects of the course. There are real problems with resources, books and films, especially being concerned about inaccuracies in the material. Through the Aboriginal education unit here and in the school sector we have put out recommended lists, catalogues and resources. There are now materials available - ten to fifteen years ago there were a lot of inaccuracies in the material that was available but there really is no excuse now, as there is a lot of good material out there. Try to find out whether the material has been produced by an Aboriginal person or in collaboration with Aboriginal people. This way you can be sure the information is valid rather than being an outsider's observation or subjective impression.

As far as whether or not teachers are trained to teach this subject, I really think that they ought to be - there hasn't been much of an opportunity, but around Australia, we are trying to introduce Aboriginal Studies as a compulsory unit during the teacher-training service. In Tasmania, at the moment it is being offered as an elective and of course not a lot of people take it. What we are trying to do is make it a compulsory element for year one and year three of teacher training. That way we can be sure that people have an understanding of the contemporary issues as well as a historical viewpoint.

I would like to concentrate on that because whatever information is studied about Aboriginal people, it should show the people now and as they are - the people of today - and then look back through time to find links with the past. I think it would be very wrong to just concentrate on the traditional aspects of art or history. We should start with the contemporary thing and look for the links back to the past. I think this relates to how I would teach about Tasmanian Aboriginal art to students in primary and secondary schools.

Finally, I would work out a system whereby the students would start at the present and work to the past; they would have contact with Aboriginal people during the learning process and it would be offered in a way that was negotiated. There would be some options, however, and students would have some input into deciding what they want to learn, how they want to learn it and what they wanted to produce rather than having something forced upon them.

Ros Langford, a practising Tasmanian Aboriginal artist, proceeded to question six which asked her how she, as an Aborigine, would teach Tasmanian Aboriginal art to students in primary or secondary schools. Her comments were also of tremendous value. Ros said:

In relation to this, I have been presently speaking to students in both primary and secondary schools in relation to Tasmanian Aboriginal art. One of the main themes that my approach is, is to try to teach students the importance of the protection of Aboriginal symbols from different areas, and particularly the importance of Tasmanian Aboriginal symbols. There are two folds of teaching; one from an Aboriginal perspective to Aboriginal students, and these are taught in a different manner to Aboriginal students than to a whole group of interested students which may include Aboriginal and non-Aboriginal students.

One of the areas which I feel very sensitive about is that non-Aboriginal students should not incorporate in their art anything in relation to drawings that relate to a classification which is called their 'dreamings'. The word 'dreaming' in relation to Aboriginal people actually relates to an

Aboriginal person or an area or a group of people - and not an area which should be incorporated by non-Aboriginals in their artworks. Teaching various symbols, students need to be aware of the whole story which is the first foundation which they must have in their mind and all Aboriginal art in some form has some element of stories related to it.

I presently teach students the importance of the circles and the meanings to Aboriginal people and the importance of the single, double and triple circles. This is my first priority as an artist - to teach our own children their identity within an art form and that this art form is a continuing part of their continuing culture.

Non-Aboriginal students should see an approach to using contemporary mediums to interpret in very simple form some of these symbols. The Aboriginal students need to feel confident in how they interpret their own stories; non-Aboriginal students need to be sensitive to these stories when they are incorporating it in their own art.

If I was teaching art on a formal basis over a period of time, I would first try to approach it in the light of the particular school or the student doing research into their own area and finding stories, language that is related to that area. Therefore, they're doing a bit of history, they are finding out whether there was anything of particular interest to that area, and then going from there to incorporating it into an art form. But the first basis of all Aboriginal art is doing a bit of research as the first foundation. This research is an important part because it then makes up the whole story. And to just put an idea down on canvas or paper without first doing the research of what that means to the people I feel without doing that is not true Aboriginal art. I find that I try to encourage students extend their own imaginations, their own feelings, whether they are angry with atrocities that were done to Aboriginal people both past and present. And to question just how an Aboriginal person fits into today's society. I try to incorporate that into the art. It is important to remember that Tasmanian Aboriginal art is not a traditional art form. That an Aboriginal person is able to do art in a contemporary art style and this plays the major role in Tasmanian Aboriginal art today. This then reinforces the idea that you don't have to live in a traditional area, do traditional art to be Aboriginal.

I would certainly approach - if I was teaching a group of students - for them to do a set of stories that could then be all incorporated into a mural or a class portfolio that would tell a whole story but coming from maybe twelve different students all incorporating one section of a whole story into a portfolio - and this can be extremely exciting for the students where they work together on the research; selecting particular aspects of the story that they feel they can individually relate to. In the end, the result is that when you put twelve or twenty pieces together they all tell the one story for that one area or about that person or about the tribe and they are also learning together. So I would certainly use the teaching in the perspective of Tasmanian Aboriginal art for the student to have an understanding that Aboriginal art does not just mean one single piece. It all incorporates many ideas but they all incorporate one thing: and that is the continuing culture and identity of the Tasmanian Aboriginal people.

Interviews also took place with Verna Nichols, coordinator of Karadi, (the womens' Aboriginal cooperative at Berriedale), Mary Guy, a mature-age Aboriginal student at Claremont College, Arthur Hamilton, an AST3 at Rokeby High and Jennie Goringe, a practising Tasmanian Aboriginal sculptor. Arthur Hamilton and Clair Andersen both were instrumental in the developing stages of the Aboriginal Studies draft, along with Marianne Watson and Rosemary Ransom. Unfortunately, space would not allow the addition of further interviews, but the following includes some recommendations and comparisons with the previous literature review.

RECOMMENDATIONS PERTINENT TO THE CURRICULUM PLAN

In summarising points raised throughout the interviews, I was now able to formalise planning principles which I felt would make a Tasmanian Aboriginal studies course succeed within the structure of a secondary school curriculum. One viewpoint commonly shared was that of different priorities in the learning processes. Aborigines experienced different views about the human function on earth, and different views of knowledge, work and learning. Harris (1990, pp 8-9) progressed one step further by stating that European and Aboriginal cultures were indeed antithetic by the nature of these learning processes and priorities - and

consequently incompatible. Tasmanian Aborigines interviewed in this study felt there was a necessity to share their culture and examine the importance of how an Aboriginal person adapted to today's society. It was stressed that Tasmanian Aboriginal art was not just a traditional art form but a contemporary one as well, and it was not necessary to live in a traditional area to produce works of art.

Two distinct categories had become apparent in the teaching of Aboriginal Studies. The delivery and content altered according to the type of relationship the teacher had to the student, ie. Aborigine to Aborigine and Aborigine to non-Aborigine. It was stressed that non-Aboriginal students should not incorporate into their art anything related to 'dreamings' and that the petroglyph symbols were sacred to members of the Tasmanian Aboriginal community. Often, symbols had been copied without awareness of the whole story or the significance of the symbols; devaluing their importance to the Aboriginal community.

A concept of crucial importance was one where the process of learning was holistic in nature, a view shared by Watson (1989, p 9) when she explained that the processes of Aboriginal teaching and learning should involve not just the intellect, but the spirit, the emotions and behaviour in relation to the land and to one another. Aboriginal students should not be seen as 'problems' requiring special methods for incorporation into the schooling system and society - but rather as representatives of the challenge to that systems' capacity to change, which would build harmony between people, as well as people and the land.

Along these lines, many of those interviewed felt it was necessary to have a related arts approach to Tasmanian Aboriginal Studies. This approach encompassed the notion that music, art, home economics, social studies, science, maths, and the performing arts could focus on the study of Aboriginality at the same time. This was a viewpoint similar to Olney (1990) when he stated that culture could be conceived of as having components such as visual arts, music and dance, food, recreation, holiday celebrations, literature, folklore and oral tradition, clothing, language and way of life that could be learned, and to some extent imitated or shared.

Another priority was that materials had to be produced by Aboriginal persons, or people who collaborated with Aborigines in developing resources. An outsider's viewpoint was no longer acceptable, predominantly

due to the abundance of past ill-informed and inaccurate perceptions of non-Aborigines. Involvement from the Aboriginal community in the delivery of aspects of a course was imperative, and referred to on a number of occasions both directly and indirectly. This process of involvement was cited in case studies within the literature review (Saamic, Alnwick, Kleinfeld and Noordhoff) which had a major impact on the success of indigenous programmes in the classroom.

An ideal multicultural model was one where the classroom teacher would be skilled and culturally knowledgeable. A compulsory teacher training unit which included contemporary issues (health, education, land rights, etc.) could be incorporated into a unit which would also interpret an historical viewpoint. This multicultural approach to teacher training eliminated, according to Kleinfeld and Noordhoff (1991) the 'intercultural dilemma' prevalent in classrooms in which teachers and students differed culturally. Taking this stance further, multiculturalism in education would, according to Grant & Sleeter (1989) promote the cultural emancipation and social amelioration of minority in two ways:

- a) by fostering universal respect for the individual ethnic history, culture and language of the plurality of students which would have a positive effect on individual minority self-concepts, thereby boosting achievement in minority groups.
- b) improved academic achievement would help minority youth break the cycle of missed opportunity created by a previous biography of cultural deprivation (a viewpoint also held by Foster (1988, p 95) and Byer (1988, p 234).

Carrol (1991, p 3) insisted the education system in Australia still alienated many Aborigines. This was attributable to the interplay of poverty, communication or cultural differences, low expectations of school children, attitude of teachers and parents, large unemployment and the limited scope of school curricular covering Aboriginal history and culture. Guider (1991, p 42) reinforced the notion that existing programmes were not utilising the talents and giftedness of Aborigines by ignoring and devaluing the richness of indigenous people. In support, Irwin (1986, pp 1&11) believed many indigenous peoples had not been given the same consideration as the relative newcomer to the land. Deidre Jordan made a similar point in her article "Aboriginal identity: uses of the past, problems for the future?", which stated that newly found

multicultural bodies (wittingly or unwittingly) excluded Aborigines from the framework of a multicultural society by conceptualisations that fused ethnicity with migrant status.²⁹

It was strongly felt that Aboriginal students needed to achieve confidence in their ability to interpret their own stories and to know their 'roots' or heritage. Often, the only source of this knowledge was through elders in the Aboriginal community. The format of a Tasmanian Aboriginal Studies unit ranged from the historical to the traditional to the contemporary, and from the contemporary to the historical.

Students were encouraged to work in groups and learn together in self-paced negotiated studies. Work generally needed to be prepared for an audience; not for individuals, and exercises rarely take the form of a single piece of work. Students were encouraged to work on class murals, sets of stories, films, videos, displays or class portfolios which showed a *group* effort. This group approach was a powerful learning mechanism in the Aboriginal community and obviously an essential approach in potential Tasmanian Aboriginal Studies programmes. Teaching styles and strategies also emphasised sharing, caring, minimal competition and participation by all - values important to Aboriginal people. The thinking and learning processes needed to include cross-age grouping, group learning, cooperative work and demonstration by imitation. Researching Aboriginal groups within the vicinity of the school was also mentioned as being important, and to this end excursions enhanced a number of areas of study.

The final point was that information had to be delivered accurately and sensitive issues handled tactfully; students were quick to perceive and reflect the attitudes expressed verbally or non-verbally by teachers. Racist or paternalistic statements would only create greater divisions among students and the community in general.

Here, I could not help but question the classroom teacher's ability to have an 'objective' viewpoint or deliver neutral information. Students had to be exposed to different perspectives on historical events, not just to the perspective offered in texts which reflected the cultural biases of the textbook writers or the curriculum developers who dictated what would and would not be included in courses of study.

²⁹ Jordon, Deirdre F., "Aboriginal identity: uses of the past, problems for the future?", as cited in Beckett, Past and Present, The Construction of Aboriginality, Aboriginal Studies Press, Canberra, 1988, Ch. 7, p. 128.

In recapitulating, the following points had become essential principles in the planning of my Tasmanian Aboriginal Studies unit:

- viewing the learning process holistically
- focussing on contemporary as well as traditional art forms
- appropriating sacred symbols; 'dreamings'
- encompassing a related arts approach
- involving the Aboriginal community in the creation of a programme
- collaborating with members of the Aboriginal community with regards to resources
- encouraging a compulsory teacher training unit
- incorporating elders as source of knowledge
- concentrating on group work and self paced negotiated studies
- preparing work for an audience, not for individuals
- encouraging a cooperative approach to teaching and learning
- emphasising sharing, caring, minimal competition and participation by all
- emphasising cross-age grouping, group learning and demonstration by imitation
- researching Aboriginal groups amongst the immediate school community
- delivering accurate information, handling sensitive issues tactfully

One last avenue of research needed pursuing as a flow on from working with members of the Aboriginal community and viewing the draft Aboriginal Studies unit.

ART OBJECTIVES OF THE CURRICULUM PLAN

It was essential to consider established art principles when introducing Aboriginal Studies to the curriculum in 1991. As an artist, and educator, there were certain objectives I felt necessary for inclusion. Research included the following.

In designing a unit for an art curriculum it was important to balance Eisner's³⁰ instructional objectives with expressive objectives. Eisner believed that expression was the transformation of feeling, image or idea into some material. Once transformed, the material then became the medium of expression. Hence, an expressive objective described an encounter the student was to have. What the child was learning, experiencing or producing was determined after the child had had an opportunity to work it through some material. Instructional objectives related to the exploration or mastery of material and often took the form of an exercise. Once these skills had been acquired, they could then be transformed into expressive activities. Development of an art curriculum, or programme or unit of work in Aboriginal or Tasmanian Aboriginal Studies needed to include both instructional and expressive objectives.

In promoting knowledge and an awareness of Aboriginal and Tasmanian Aboriginal art, the relationship of artist to culture versus the relationship of viewer to culture was another aspect worth pursuing. Aboriginal artists' attitudes toward materials, environment and self-expression lent themselves well to an art related course. Themes such as why people in different cultures created and expressed themselves through art, similarities and differences between various non-Western cultures and specific periods in Western art, how cultures responded to change, how a sense of community developed through art and the study of the historical and cultural backgrounds of various cultures could also be applied to the programme. In this instance, cultural values became the main emphasis, as opposed to issues such as racism, social class or gender.

Chalmers (1978) as cited in Enid Zimmerman's work "Questions About Multiculture and Art Education"³¹

³⁰ Eisner, E., Educating Artistic Vision, "Building Curricula in Art Education, Some Promising Prospects", Macmillan Publishing Co., INC., New York, pp. 158-159.

³¹ Zimmerman, Enid, "Questions About Multiculture and Art Education, or I'll Never Forget the Day M'Blawi Stumbled on the Work of the Post Impressionists", *Art Education*, November, 1990, pp. 10-11.

wrote from a cultural pluralistic point of view which stressed that a past ethos in the teaching of art had led to inequities, omissions and stereotyping. His solution was to emphasise economic, political and social issues as well as the educational context of learning. London (1988) suggested attending to personal, political, spiritual, and social functions of art such as art for healing, celebration, social protest, personal transformation, meditation, spiritual growth and play - an educational theory not unlike that proposed by Stephen Harris in Two-Way Aboriginal Schooling.³² McFee (1988) advocated creating art programmes which emphasised the sociocultural study of art along with the study of studio art, art history, art criticism and aesthetics. Learning about the arts in such a curriculum included the study of fine arts, crafts, folk and ethnic arts, popular arts and electronic and mass media. Art, therefore, was taught and studied as a means of understanding:

- 1) concepts expressed in culture
- 2) maintenance of the status quo and changes effected within a culture
- 3) roles of artists in different cultures
- 4) subcultures within a core culture
- 5) societies in which students lived, including dehumanising effects
- 6) environmental needs, resources, techniques and culture
- 7) financial and educational support for the arts within a culture³³

From this research, the aspects of artistic learning in my Tasmanian Aboriginal Studies programme needed to include the following:

- the ability to appreciate through understanding the function Tasmanian Aboriginal art performed in our culture ie. historical, traditional, cultural and contemporary.
- the ability to respond sensitively to visual form made by Tasmanian Aboriginal artists - both past and present.
- the skills and sensibilities necessary for students to produce their own visual art based on given instructions and expressive objectives.

³² Op. Cit., Harris, p. 158.

³³ Op. Cit., Zimmerman, p. 15.

With these principles in mind, I was now in a position to design and trial a Tasmanian Aboriginal Studies unit within the framework of an art, craft and design curriculum at Kingston High School during term 3, 1991.

The unit was directed towards a grade seven class of unstreamed abilities, incorporating both Aboriginal and non-Aboriginal students. The time element consisted of twelve double lessons (1 hour/15 minute lessons) over a period of five weeks. The class of twenty five involved an even number of girls and boys, from varying socio/economic backgrounds. As art was a major component of the school curriculum, all grade seven students were expected to participate. The majority of students were around twelve or thirteen years of age (equivalent to first year high school students in the Tasmanian education system). The groups were on a five-week rotational basis, so their time in the area tended to be fairly intensive, incorporating both theory and practical work.

RATIONALE BEHIND THE TEACHER QUESTIONNAIRE

A sequence of events developed which showed the progression from the initial stages to the final evaluation of the course. As a valid learning process, a questionnaire was administered to twenty-five schools in the southern region (Appendix 2) to establish teachers' attitudes and requirements in the development of a potential unit of work. By understanding and evaluating the status of Aboriginal Studies in art departments of government and non-government schools, I felt as regional moderator of art, craft and design I would be in a position to discuss anxieties felt by art teachers with regards to the inclusion of Aboriginal Studies in the curriculum. I would also be in a better position to share the information I had gained from syllabus writers within the Aboriginal community. I believed a survey on the component of Aboriginal Studies already being taught within the secondary school system was a perfect starting point. The evaluation of the responses to the questions was provoked considerable thought.

In response to question one regarding whether teachers had an Aboriginal or Tasmanian Aboriginal unit of work in their present art curriculum, six responded 'yes' and eleven responded 'no'. The rationale behind the set of questions was to ask teachers to comment on the content of Aboriginal or Tasmanian Aboriginal Studies in their curriculum, the design of the course and limitations regarding the course if it had already

existed in their schools. The questionnaire was also designed to encourage comment on the possible exclusion of Aboriginal or Tasmanian Aboriginal Studies in their present curriculum, and explored reasons as to why this exclusion occurred. The teachers who responded were from both state and non-government schools. Some schools surveyed included grades eleven and twelve, but the majority of schools had students enrolled in grades seven to ten. These teachers provided a good cross-section of responses to the questionnaire.

Two schools had been in the process of initiating a programme, so their 'yes' to the above response indicated the unit had been devised but not fully utilised. As suspected, the majority of schools had not incorporated a Tasmanian Aboriginal Studies art-based unit of work into the curriculum for reasons I have elaborated on later in this section.

The second question requested a response as to whether the following areas had been covered - historical, cultural, traditional or contemporary. Eleven responses replied 'none of the above', one responded 'all of the above' with one response being given to traditional and contemporary only, contemporary only, cultural and contemporary combined and traditional and cultural combined. Teachers had been selective about the combination of areas covered in their unit of work.

The third question asked teachers to briefly explain the outline of the course they incorporated within their art classes. The following responses occurred:

- a) "We do not have a separate written unit as such - we are not that formalised about it. With senior year groups we looked at Aboriginal paintings, we discussed traditions and symbolism and then experiment with ochres. We also looked at Aboriginal X-ray paintings in junior classes and used these as a motivating tool for their own work."
- b) "We incorporated several functions of art - the once, Social 'New World', 'Kingston' art". Marawah and other Tasmanian art sites. Kakadu was useful because it was easy to find illustrations."

"We drew on religious studies information. Images of people. Techniques and materials".

"We tried to incorporate a museum visit whenever possible".

- c) "We do not have a course at all, as of yet! But we are looking at Raymond Meek's illustrations at this stage".
- d) "We tried to expose students to examples of Aboriginal art looking particularly at patterns and landscape elements with the help of videos and books. We also discussed the use of earth colours. Students then used this information to develop their own pattern painting based on a segment of suburbia (drawing their own home or school)".
- e) "The course was related to painting as a follow up to painting techniques used in a grade seven unit. Students were encouraged to develop ideas around the use of symbolic and traditional images to create a well-constructed design".
- f) "The Dreamtime unit we used was based on the concept of the importance of family 'dreamings' and their significance as historical icons and how different images portrayed families from various regions; how they had a religious context and the practical way they manifested in different parts of the country. A video was shown about the way contemporary Aborigines were working to make a business from their special style, working as a cooperative organisation. The students were asked to find out from their family history a special event or object which had outstanding significance and could be the basis of a family icon. Some fascinating stories emerged. From this, they put together a special design which we called their family 'dreaming'. Other related images were then incorporated into the design and it was simplified or stylised. We did not make pictures in ochres or use dots, but as part of the investigation we looked at how Aborigines ground and applied ochre and paint. The class then wrote an account of either their own family 'dreaming' or chose an Aboriginal one to discuss".

Of the six who responded 'yes' to having an art-based Tasmanian Aboriginal unit of work in their curriculum, only one of the six schools incorporated a specifically Tasmanian Aboriginal art component in its programme. Tasmanian Aboriginal art, whether it was approached from an historical, traditional, cultural or contemporary angle was obviously in an embryonic stage in state and non-government schools in the southern region. Further research needed to be undertaken in the north and north-western regions to obtain more comprehensive results with regards to this field of study.

The fourth question asked which age level the unit had been directed towards. Four responses directed the course towards grade seven and one responded to 'all of the above'. Grade seven students were targeted for a number of reasons. Class size, time restrictions, limitations to the structuring of the school timetable and the fact that an introduction to this type of unit needed to be made in the first year of high school and elaborated on in later years were suggested.

The fifth question asked whether the classes included Aboriginal and non-Aboriginal students. Four responded 'yes' and two responded 'no'. At this stage it appeared a large number of students in schools were not prepared to accept and identify with their Aboriginal heritage. In spite of this, contemporary Aboriginal people were making significant changes in many areas of Australian life. Studies about Aborigines were becoming an integral part of every Australian child's education, leading to a more balanced understanding of Australian history, Aboriginal culture and lifestyle and also to a much greater cross-cultural understanding.

Question six asked about the assessment methods which were employed in the course. The following assessment methods were given:

- a) "The same as other practical assessments plus A,B,C,D, for theory assignment."
- b) "We used criteria-based assessments".
- c) "I incorporated discussion, short-writing and some simulating techniques."
- d) "We used practical skills where design elements were considered".

Question seven asked whether the unit of work they were using was their own design. All six response 'yes'. It was difficult to surmise what resources or guide-lines teachers used in the development of their programmes as this was, unfortunately, not part of the question. The fact that a minority of teachers had the confidence to design a unit of work without in-service training was reassuring.

Question eight asked how many parents of Aboriginal students or the students themselves had any input in the design of the course. Of the six responses, five said 'no', and one said the idea came about when she spoke to a colleague working in Aboriginal education. At the time this survey was taken, a number of Tasmanian Aborigines from the community were coming forward to assist teachers in schools in the areas of land rights, story-telling, art and general information. As speakers in the Aboriginal community gained more confidence, their skills and knowledge became even more crucial to the development and continuance of a successful programme.

The question about whether teachers attended in-service training courses drew a resounding 'no'. At the time the survey was collected, an effort to retrain experienced teachers was being undertaken by Aboriginal education consultants in the community. Once retraining sessions occurred, teachers felt confident about Aboriginal issues in the classroom.

This led into the next question regarding the major reason as to why an arts-related Tasmanian Aboriginal Studies unit was not in the curriculum. The following responses were given.

- a) lack of in-service training
- b) lack of knowledge about Aboriginal and Tasmanian Aboriginal history
- c) too little time allocated to the curriculum to cover this area of study
- d) this area seemed unimportant
- e) "We placed priority on practical work and used theory as a support to related artwork. This possibly invalidated Aboriginal-type work other than in a purely theoretical base. Practical time was at a premium".

- f) "Some work had been covered regarding Aboriginal artworks, but only as part of a general look at 'primitive' cultures".
- g) "We looked at aspects of Aboriginal art but in a rather haphazard manner; usually as a topic which would have been chosen from a number of topics for student research".
- h) "I was under the impression that it was departmental policy not to include Aboriginal Studies in the curriculum".
- i) "I believe teachers need the flexibility to choose content which they feel is appropriate to their particular groups. We are a multicultural society and we do endeavour to include relevant art-related issues. Decisions are made on what constitutes sound education".
- j) "I do not want to deal with Aboriginal Studies in a glib or superficial way. I thought the extent of Tasmanian Aboriginal art was very minimal. Please enlighten me".

Fourteen out of seventeen teachers had ticked the first three boxes when explaining their reasons for either having difficulties in creating a programme or for not having an art-related unit in their curriculum. Teachers were eager to incorporate Aboriginal Studies into schools, but felt they did not have the adequate training to do so.

Question eleven asked teachers if they would include a unit of work if it was written for them. Nine said 'yes', one agreed if there was inservice training, one said 'maybe' and one said 'no'. The reasons were as follows:

- a) "I would if it were a compulsory unit. Extra information has always beneficial in determining what to put in the curriculum. When dealing with cultural issues, references should be made to relevant issues and students and teachers need to be able to choose what is relevant".
- b) "I Wouldn't, mainly because practical time is at a premium. But also because the Aboriginal culture should not be valued any more than that of North American Indians, Islamic art, Aztec art or that of any race".

- c) "If the unit had relevance and was not a pseudo-Western version imposed on the Aboriginal culture I would accept it. I feel that some interpretations of Aboriginal art have soured the sincerity of the original design".
- d) "It depends. Perhaps it could be optional. Also it would have to be exciting and very well planned to appeal to art teachers".

When asked what the enrolment of Aboriginal students in the school was, one teacher commented the school had never made a policy in discriminating for or against Aboriginal children. Many said they did not know whether the school had Aboriginal students, and another teacher said as many as thirty Aboriginal students were enrolled in the school.

EVALUATION OF THE TEACHER QUESTIONNAIRE

As Aboriginal Studies was still in the early stages of being incorporated into the Tasmanian school system, the majority of schools which replied (seventeen out of twenty five) had not incorporated any form of Tasmanian Aboriginal Studies into the curriculum in 1991 for a variety of reasons. Six out of the seventeen schools had incorporated a form of Aboriginal Studies, and only one had some form of Tasmanian Aboriginal Studies incorporated in their art curriculum. Most schools were unaware of the number of Aboriginal students enrolled in their school.

A number of reasons were cited as to why some form of Aboriginal Studies was not incorporated - they included:

- lack of inservice training
- lack of knowledge about Aboriginal, Tasmanian Aboriginal history
- too little time allocated to cover this area of study in the curriculum
- this area was considered unimportant
- practical time was at a premium, so theory was often neglected
- positive discrimination was unnecessary
- difficulty in finding unbiased texts, resources

Not surprisingly, after evaluating the twelve questions it was obvious there was a need for a specialised Tasmanian Aboriginal art-based unit of work. From here, the laborious process began in researching available resources in the form of classroom texts, videos, slides and appropriate books which would be suitable for the targeted group. It was essential to bear in mind the need to recognise the dangers of European-slanted examples, texts and illustrations which alienated Aboriginal culture. The South Australian education department had led the way in producing an Aboriginal Studies course which detailed the history, culture and life experiences of the Aboriginal Kaurna group who were the original inhabitants of the Adelaide Plains. This syllabus included extensive background information and support materials, and in 1991, was particularly useful for teachers without specialist knowledge in Aboriginal Studies. The precise aims of this programme were to: promote knowledge, understanding and appreciation of Aboriginal culture of the past and present, to increase self-esteem of Aboriginal students, to enable students to further develop skills relevant in the study of human society and to provide an appropriate Aboriginal perspective to all students' study of Australian history and culture.³⁴ As well as utilising the Tasmanian version (in draft form) of the Aboriginal Studies syllabus, the South Australian syllabus was also beneficial to the development of an Aboriginal Studies unit. Naturally, high on the priority list in both versions was the involvement of Aborigines in the planning, implementation and evaluation of the programme to ensure an Aboriginal perspective and opinion on issues which involved them. A second priority was the negotiation of classroom procedure, course content and learning activities. If a curriculum was to succeed in Tasmania, inservice support from Aboriginal education consultants had to be continuous. Furthermore, a number of issues needed addressing if Aboriginal Studies was to become a compulsory component of an already fully-laden high school curriculum. The staff would need to be convinced of its validity, syllabus re-writing would have to occur and a large inservice programme would need to be undertaken which could be costly. But not necessarily impossible.

Two models of 'special' programmes covered in the early 1960s which became mainstreamed were 'migrant education' and 'special education' in teacher training. What began as optional courses were now compulsory in the general framework of teacher preparation. There were also programmes dealing with

³⁴ Boston, Ken, Director General of Education, South Australia, in the foreword to Aboriginal People of the Adelaide Plains, Aboriginal Studies course for secondary students in years 8-10.

'teaching as a second language' and 'education for a multicultural society', so the concept of compulsory courses in Aboriginal Studies was not too much of an impossibility.

THE 1991 EXPERIMENTAL PROGRAMME

Having consulted a number of people in the Aboriginal Education Centre located in Letitia Street, and after scouring a number of libraries for up to date information on presenting a Tasmanian angle to Aboriginal Studies, the following programme had been devised. Included in the programme were up- to-date resources, videos, slides and a combination of speakers for the four week session. The unit had been structured by availability of resources at the time.

TASKS SET, INFORMATION SOUGHT

Bearing in mind Ralph Tyler's rationale for curriculum planning³⁵, four instructional objectives needed addressing. They were:

- 1) What educational aims should the school seek to attain?
- 2) What educational experiences were likely to attain those ends?
- 3) How could those experiences be effectively organised?
- 4) How could those experiences be evaluated?

In partial response to these instructional objectives, the precise aims of this course were:

- to promote knowledge, understanding and appreciation
of Tasmanian Aboriginal culture past and present
- to enable students to further develop skills relevant
in the study of human society

³⁵ Tyler, Ralph W., Basic Principles of Curriculum and Instruction, University of Chicago Press, 1950.

- to provide an art perspective to students' study of
Tasmanian Aboriginal history culture.

As mentioned earlier in the first chapter, it was important to balance instructional objectives with expressive objectives. Eisner believed that expression was the transformation of feeling, image or idea into some material.³⁶

The experimental programme was structured towards a five-week format. This was due largely to the availability of resources and guest speakers at the time. The condensed 'rough' draft of the first experimental art-based Tasmanian Aboriginal Studies unit trialled during September, 1991 follows:

RESOURCES, SLIDES, KITS AND SPEAKERS

Week 1	<p>Introduction by Leonie Dickson - guest speaker, explaining information about Tasmanian Aborigines in the community today - question/answer session.</p> <p>"Barbekuearia" - a contemporary video using role-reversal techniques.</p> <p>Historical aspect of Tasmanian Aboriginal art - slides from the Tasmanian Museum on artifacts, utilitarian objects and materials used in paintings.</p> <p>Julia Clark, guest speaker and Curator of Anthropology from the Tasmanian Museum and Art Gallery.</p> <p>"Living with the Land" booklets and class sheets from Julia Clark's <u>The Aboriginal People of Tasmania</u> concentrating on Aboriginal artifacts and functional arts.</p> <p>"Aborigines in Tasmania" - kit containing seven booklets explaining history of Tasmanian Aborigines - past to present.</p> <p>The Tasmanian Aboriginal People - arts section</p>
Week 2	Discussion on 'Dreamtime' icons, graphic symbols, designs for story-teller.

³⁶ Eisner, Op. Cit., pp. 158-159.

"Storymakers" - Percy Trezise & Dick Roughsey

Classroom activity interspersed throughout remaining sessions: students were asked to find from their family history an event or object which had outstanding significance and could be the basis for a family icon - this became their family 'dreaming' in the form of a painting, stamp or poster design (simplified or stylised). A written account of their family dreaming (object, landscape, building, man-made, natural etc.) was submitted with the final work.

"Gulpilil - Three Dances"

"A Ngarrindjera Dreaming"

Week 3

Examples of work from Karadi (Tasmanian Women's Aboriginal Co-operative) and discussion by Verna Nichols, coordinator.

Examples of work from Jennie Goringe - postgraduate student at School of Art

"Boomalli - Five Koorie Artists"

Week 4

Charmaine Wall - Ceramicist and printmaker 3rd year student - School of Art

Classwork on 'dreaming' designs for paintings.

"Calendar of Dreamings"

"Land of the Lightening Brothers"

"Walangamardik"

Week 5

Completion of set work, question/answer session, follow-up student questionnaire based on information gained throughout five week session.

RESOURCES

Books:

Clark, Julia The Aboriginal People of Tasmania

Beier, Ulli Dream Time - Machine Time

Dutton, Geoffrey White on Black

Gibbs, R. M. The Aborigines

Isaacs, Jennifer Australian Aboriginal Paintings

Roth, H. Ling The Aborigines of Tasmania

Sutton, Peter The Art of Aboriginal Australia

Williams, Donald In Our Own Image - The Story of
Australian Art - 1788-1986

Kits: Aborigines in Tasmania
Living with the Land parts 1-7

Films: "Barbekuearia"
"Boomalli - Five Koorie Artists"
"The Secret Country"
"A Ngamindjeri Dreaming"
"Manganinnie"
"Gulpilil - Three Dances"
"Storymakers" Percy Trezise, Dick Roughsey
"Aborigines Today"
"Calendar of Dreamings"
"Land of the Lightning Brothers"
"Walangamardiki"

(further reference to books were included in the appendix to the informal Ria
Warrawah Journal)

Slides: Slides utilised in Tasmanian Aboriginal Art Studies coursework - procured from the
Tasmanian Museum and Art Gallery and the School of Art library.

- 1 Tasmanian stone implements
- 2 Specimens of Tasmanian stone implements

- 3 **Tasmanian tools of chipped stone; hand axe preceder, end scraper, side scraper**
- 4 **Tasmanian baskets or bags and model of native canoe**
- 5 **Pitcher made of kelp; diameter about 5 inches. Kelp ends skewered together and skewers held together in position by grass cord**
- 6 **Tasmanian tombs discovered by Peron**
- 7 **Tasmanian graves**
- 8 **Govenor Arthur's failed attempt to communicate with the Aborigines using pictorial messages, 1828**
- 9 **Robinson's sketch of Tasmanian Aborigines climbing trees with grass hoops**
- 10 **"Wooreddy", 1834, by Benjamin Duterreau**
- 11 **Wooreddy, who was the husband of Truganini**
- 12 **Young New Guinea women showing strong similarity in appearance with the Tasmanian mother and her child**
- 13 **A Tasmanian mother with her child**
- 14 **A portrait of Manalagana**
- 15 **Shows the way Tasmanian males would coat their long hair in ochre**
- 16 **Patty, an Aboriginal woman, photographed in her finery at the Oyster Cove Settlement**
- 17 **A boy carrying water in a basket; basket was used for travelling short distances**
- 18 **"Mills Plains", 1836, John Glover**
- 19 **"Truganini", 1832, Thomas Bock**
- 20 **"Mathinna", 1842, Thomas Bock**
- 21 **"Truganini", 1866, Charles Woolley**
- 22 **William Lanne, the last Tasmanian man**
- 23 **The last four Tasmanian Aborigines, with Truganini seated right**

Speakers:

Leonie Dickson

Adult Education
(assistance with introduction)

Julia Clark
Curator of Anthropology
Tasmanian Museum and Art Gallery

Verna Nichols
Coordinator
Karadi
Womens' Aboriginal Cooperative

Jennie Goringe
Post-graduate ceramicist and
sculptor - School of Art

Charmaine Wall
3rd year ceramicist and printmaker
School of Art

OBJECTIVES OF THE EXPERIMENTAL UNIT

The objectives for the students to achieve during this five week unit were:

- 1) the ability to appreciate through understanding the function Tasmanian Aboriginal art performed (historical, traditional, cultural and contemporary)
 the ability to respond sensitively to visual form made by Tasmanian Aboriginal artists - past and present
 the skills and sensibilities necessary for students to produce their own visual art based on given instructional and expressive objectives.
- 2) Requirements other than skills included experimentation, refinement, individual expression and input, enjoyment and satisfaction, originality, sensitivity and the development of imagination.

- 3) Visual literacy, visual inquiry, studio work, art criticism and art history were all components assessed at varying degrees. As part of the assessment tasks students were asked to perform, students were requested to produce a folio of working drawings and design plans based on the family 'dreaming' project along with a written account of the significance of the object they incorporated in the painting. This written expression fulfilled one aspect of the theory component, along with question and answer techniques employed in the classroom. As this unit was directed towards a grade seven class, an award did not have to be appear on the Tasmanian Certificate of Education.

It was hoped that research into the area of Tasmanian Aboriginal art contributed the following to teaching priorities:

- fostered awareness
- described situations
- clarified concepts
- defined issues
- tested assumptions
- contributed to theory development

DESCRIPTION OF UNIT DELIVERY

The usual dilemma when developing an original unit was where to start, how much to include and goals which needed to be achieved. Equipped with the National and Torres Strait Islander Education Policy³⁷ and the Education Department of Tasmania Aboriginal Studies Handbook³⁸ there was no question as to what the national and state goals were. But the procedure in achieving these goals was labyrinthine when deciding what needed to be included, or for that matter, omitted. A student could not successfully learn about contemporary art, Western or otherwise, without being made aware of the evolution of ideas which lead to the making of contemporary works.

³⁷ "National Aboriginal and Torres Strait Islander Education Policy", Joint Policy Statement, Commonwealth of Australia, produced by the Department of Employment, Education and Training, 1989.

³⁸ "Aboriginal Studies - Aboriginal People of Tasmania - Their History and Culture, Teachers' Handbook, draft edition, Education Department of Tasmania, 1989.

Learning to understand how art functioned in all cultures, past and present, was essential if students understood art as a social and cultural phenomenon. As an advocate of Eisner's multiple aspects of learning earlier in this paper, ie. cultural, productive and critical, the obvious areas of concentration included the historical, traditional, cultural and contemporary aspects of Tasmanian Aboriginal art.

Themes such as why people in different cultures created and expressed themselves through art, the similarities and differences between Tasmanian Aboriginal culture and specific periods in Western art and how this culture responded to change, and a sense of how this community had been developed through art were discussed.

A number of Tasmanian Aborigines with expertise in various fields had been invited to speak to the group over the five-week session. They, along with Julia Clark, Curator of Anthropology from the Tasmanian Museum and Art Gallery proved to be the deciding factor in making this course a success.

Verbal discussions held with students at the beginning of the session made it patently obvious that students had little, if any knowledge of Tasmanian Aborigines and their art, so the student questionnaire was held delayed for a more suitable time.

Leonie Dickson from the Aboriginal branch of Adult Education gave a general introduction about Tasmanian Aborigines in the community today - their art, culture, and general issues that concerned Aborigines in Tasmania. Students were keen to ask questions and share ideas. All guest speakers were taped, but because of length could not be included in this document.

To understand the evolution of Tasmanian Aborigines and their culture, a number of slides procured from the Tasmanian Museum and Art Gallery collection were shown. These incorporated specimens of stone implements, baskets, tombs, original paintings (Bock, Glover, Duterreau) of Tasmanian Aborigines and a collection of photographs.

Discussion led to body adornment, mixing of ochres, and the significance of the super continent 'Gonwanaland' which led to the eventual isolation of Tasmanian Aborigines from mainland tribes. The film "Manganinnie" was particularly relevant to this segment of the course. A class hand-out extracted from Julia Clark's The Aboriginal People of Tasmania³⁹ coincided with Julia's classroom discussion which included the historical, traditional and cultural aspects of Tasmanian Aborigines and their art. In a most enlightening discussion, Julia introduced the students to the past by exhibiting rare baskets, necklaces and artifacts from the Tasmanian Museum and Art Gallery collection. The students found Julia's information most enlightening.

'Living with the Land' booklets in The Aborigines of Tasmania⁴⁰ kit were useful resources as they gave an accurate account of Tasmanian Aborigines from the past to the present. These seven booklets stayed in the classroom for students to view and discuss issues with speakers visiting the classroom. The booklets were titled 'Invasion', 'Resistance', 'Dispossession', 'From Optimism to Despair', 'Adapting and Resisting', 'Survival' and 'Family and Community', and provided an introduction to the lives, the aspirations and the history of Aborigines living in Tasmania. The material was intended for use in upper primary and secondary classrooms in Tasmanian schools. Although the film "Barbekuearia" had been viewed prior to the trialling of the unit, time did not allow its presentation in the first week. This proved to be a godsend for reasons which will be elaborated upon at a later stage.

The second week of the course dealt predominantly with Aboriginal 'Dreaming' - central to the existence of traditional Aboriginal people, their lifestyle and their culture. The video "Storymakers" examined the illustrations of two mainland artists, Percy Trezise and Dick Roughsey, and demonstrated the process and development of Aboriginal stories into childrens' books over the last decade.

Icons and graphic symbols discussed by previous speakers were examined once again with a view to designing a painting, poster or stamp based on an object which had significance to the student. Students were asked in the previous lesson to come prepared with an object they could use as their focal point in their painting. A number of students chose man-made objects as opposed to natural or found objects.

³⁹ Julia Clark, The Aboriginal People of Tasmania, Tasmanian Museum and Art Gallery, 1986.

⁴⁰ The Aborigines of Tasmania, Department of Education and the Arts, Tasmania, Australia, 1989.

Sobriety quickly turned to amusement with the arrival of teddy bears, plastic ducks and artificial furry animals. Somehow the significance of an event from the students' family history and the importance of the object got lost in the translation. After further classroom discussion, it was decided that 'found' objects such as feathers, stones, leaves and other natural objects would lend themselves well to design and be more in keeping with the character of the unit of work. Unless a guest speaker had been arranged, students concentrated on this practical project throughout the remainder of the session. In trying to abide by members of the Aboriginal community's wishes, it became a priority not to simply copy Aboriginal symbols, patterns or icons for use in students' practical work; finding an original alternative proved to be more difficult than was previously thought mainly because the students found difficulty comparing their family icon to the significance of an Aboriginal Dreaming. The concept was far too advanced for this age group, but would have been acceptable amongst older students in the art, craft and design course. This was definitely an area which needed further exploration.

I had arranged for Verna Nichols from Karadi (Tasmanian Women's Aboriginal Cooperative) to speak to the students in the third week of the session. Verna gave credence to the fact that practising Tasmanian Aboriginal artists were working in the community. Verna's expertise in the medium of printmaking was demonstrated with examples of T-shirts, scarves, vests and other printed materials. Her explanation of the symbols she used on her prints complemented the symbols used on the petroglyph rock carvings found at Mt Cameron West. Verna explained the probable significance of the carvings related to Tasmanian mythology - sun, moon, totemic ancestors and creation. Though not copied exactly, variations of these symbols were projected throughout Verna's work in a variety of media. As coordinator of Karadi, Verna encouraged other Tasmanian Aboriginal women to express ideas through the making of artworks in a variety of media at the cooperative. This had become an obvious inspiration to the students.

Students responded enthusiastically and expressed their eagerness to tackle similar projects in the area of printmaking. Many of the paintings which were completed during class time, in fact, could have been transferred into this medium successfully had time permitted.

The showing of "Boomalli - Five Koorie Artists" was a good follow up to the discussion on contemporary artworks and paved the way for another speaker and contemporary artist to introduce ceramic work to the class. Charmaine Wall brought a large collection of ceramic tea pots and slides relevant to her work for the students to view and discuss. Charmaine also brought along examples of her lino-prints which incorporated images which relating to past childhood experiences. It was particularly beneficial for the students to see the evolution of her work and the direction which she hoped to follow in the future. Charmaine made an indelible impression for two reasons; her natural ease with the students and the fact that she allowed the students to handle her ceramic pieces.

The final guest artist arrived during the fourth week of the course. Jennie Goringe brought along slides of the sculptural pieces she had worked on over the previous two years. As an ex-student of Kingston High, Jennie was keen to share her experiences in the field of art with students in the class. The introduction included a number of slides which showed a unique insight into the transitional phase of the artist's personal style. Students were actively encouraged to enquire and comment about the artwork - which they did with considerable enthusiasm. Jennie also included other contemporary artists' works in the discussion, broadening the students' awareness of artists working in Tasmania and on the mainland. This was followed with a short video of her work, with students gaining a greater understanding of the glazes, functions and the symbolism behind her ideas through class discussion.

During the final week, students concentrated mainly on completing the practical (painting, poster) exercise set earlier in the session. As suspected, far too many films and videos were booked during the five week course. The rationale in choosing the videos and films ranged from the necessity to have a Tasmanian theme to the content incorporating an art, craft or design element. Although "The Secret Country" when initially viewed before the start of the course appeared acceptable, it was not shown because of its length and the number of issues it dealt with outside the area of art. In hindsight, it was more appropriate for senior secondary students in the subject of social science. Trying to sequence resources so they meshed with pre-determined categories - historical, cultural, traditional and contemporary, was an essential component in the design of this unit, so it was somewhat disconcerting when this sequencing did not interlock with the arrival of films.

The film "Barbekuearia" incorporated the concept of role-reversal which was succinct and to the point. The younger students appeared visually upset (with some close to tears) by the unjust treatment of Aborigines throughout Australia. After re-examination it would have been more appropriate, once again, for a senior secondary class in the subject of social science. It was presumptuous to assume a five week course could even begin to cover all the issues presented in "Barbekuearea".

It was extremely difficult, indeed nearly impossible to find films on contemporary Aboriginal artists working in Tasmania. By researching this first unit, it became evident that there were Tasmanian Aboriginal artists working in a variety of media in the community. This was obviously another area which would have to be researched and documented in a visual format at a later stage.

EVALUATION AND RECOMMENDATIONS GAINED FROM THE EXPERIMENTAL UNIT

Since the trial of the initial unit, the following recommendations needed emphasising if other practising art teachers were to undertake the design of an art-based Tasmanian Aboriginal Studies unit of work:

- 1) One priority was the involvement of Tasmanian Aborigines in the planning, implementation and evaluation of the programme to ensure an Aboriginal perspective and opinion on issues which involved them. A second priority was the negotiation with members of the Aboriginal community with regards to classroom procedure, course content and learning activities. Aboriginal Student Support and Parent Awareness Programmes (ASSPA) were operating in a number of schools, this was a good starting point for negotiation with parents of Aboriginal students regarding the content an arts-related unit of work. There were a number of professional Aborigines in the community who were prepared to offer advice and assistance in the development of programmes. The Department of Education and the Arts also had Aboriginal Studies Resource teachers who were available to help teachers develop school-based Aboriginal Studies programmes. These teachers were available

throughout the state, and assisted the Coordinator of Aboriginal Education. As mentioned in previous comments, there were a number of Tasmanian Aborigines who had knowledge and expertise in aspects of Aboriginal history and culture. It was important to negotiate with them about topics which needed covering, session times, payment for travel and specific areas of interest.

- 2) Resources had to be carefully previewed to make certain that information was accurate. Biased history texts and inadequate materials grossly distorted actual events over the last two centuries. It was also important to be selective with regards to videos and films so the information directed to a particular age was not too difficult to comprehend or too far removed from the subject matter.
- 3) The historical, traditional, cultural and contemporary aspects of Tasmanian Aboriginal art had to be balanced. Art has much to offer regarding its role in Australian and especially Tasmanian Aborigines and the culture; a balance would lessen the possibility of the unit resembling a social science course. Be prepared to put considerable time and effort into researching available information.
- 4) Be aware that there are few inservice training programmes available for teachers in the area of Aboriginal Studies. Teachers have to be prepared to accept their limitations and learn from their mistakes - a strong commitment to your subject matter makes setbacks seem less daunting. In this case, the fact that six out of twenty five students could not see the correlation between their practical work and the development of the family 'dreaming' was disconcerting and would have to be approached as a potential problem in the future.
- 5) Make every effort to deliver information accurately, and handle sensitive issues delicately. Students were quick to perceive and reflect the attitudes expressed verbally or non-verbally by teachers. Racist or paternalistic statements would only create greater divisions amongst students and the community in general. Also bear in mind that most teachers have had an almost exclusive Anglo-conformist training in education. There is always a danger of becoming a mono-lingual, mono-cultural society. There was also a real need for Aboriginal teachers in Tasmanian schools if

levels of understanding were to be raised, not only to teach Aboriginal and non-Aboriginal children but to influence non-Aboriginal teachers, to produce curriculum materials and to help develop and administer Aboriginal education policies. Up to this point in time, there were only a small number of Aboriginal education students being trained as teachers, and retraining programmes for non-Aboriginal teachers targeted small numbers.

- 6) Arrange excursions which serve to enhance the areas of study. Timetable restrictions posed a few problems with this unit, and was a major drawback in the course. Each lesson was comprised of 60 minutes - the logistics of taking a class out of the school for that short period of time meant that it was impossible to visit surrounding sites. The length of time for this programme should have been at least ten weeks. It was also important that the students' practical time had not become too restricted - try to get a balance between the productive, the critical and the cultural aspects of learning mentioned earlier in the objectives and principles.
- 7) Bear in mind that a related arts approach to Aboriginal Studies (art, craft and design, music, speech and drama, social science and English) would be more complex, but probably more rewarding in the long run for schools which promoted a breadth approach to education. Students needed encouragement in taking a group approach to learning, this in fact recognised the importance of the group as a key element in the students' knowledge of Aboriginal culture.
- 8) There was a desperate need for research and documentation of practising Tasmanian Aboriginal artists working within the community. The only opportunity some schools had to experience Aboriginal artists was to view work in the classroom through video or film media. This was definitely an area of tremendous interest particularly in the field of art.

In concluding this section on the evaluation of the four week programme and resources used, the most pronounced drawback was the restriction of time. Students could not be taken on excursions to Aboriginal

sites around Tasmania because of the difficulty in altering the timetable. This was definitely an area which needed considerable attention if the programme was to realise its potential for use in secondary schools.

THE STUDENT EVALUATION

As a final evaluation process, a student questionnaire (Appendix 3) was distributed at the end of the session. Of the twenty-five students questioned (from five feeder schools), it appeared little knowledge was retained from primary school if, in fact, they had studied Tasmanian Aboriginal history at all. Most knowledge was based on mainland Aborigines, hence the inaccuracies about boomerangs, didgeridoos and dot paintings. Some students were still slightly confused by the fact that Tasmanian Aborigines were not black, in spite of Julia Clark's lengthy description about the descendants of Aboriginal people in Tasmania. Because the paintings were not simply copies of dot paintings from mainland Aboriginal artists, the students felt their own artworks were important outlets for personal expression. It was also a tool, or vehicle for the students to better understand the significance of the 'dreamtime' and stories which related to the 'dreamtime'.

The answers to question two regarding the listing of five new facts which the students had learnt brought about the most interesting responses. Some of these were:

- 1) "I now know what some of the symbols meant in the diagrams they drew".
- 2) "I realised they didn't just live in the bush".
- 3) "The spirits and gods made a lot more sense to me".
- 4) "I know how they made baskets, necklaces and what the tools were used for".
- 5) "I realised Tasmanian Aborigines were still alive and still living in Tasmania".
- 6) "I now know that Tasmanian Aborigines live a normal life".
- 7) "They aren't all black".
- 8) "I know that they are still producing artworks today".
- 9) "They put ochre and animal fat in their hair for body decoration".
- 10) "They live in normal houses and work just like us".

- 11) "There are different kinds of art, not just dot art".
- 12) "They use bright colours in their artworks, including blue, and not just earthy colours".
- 13) "They painted in caves, and these paintings were sacred to them".
- 14) "Tasmanian Aborigines study at universities".
- 15) "Tasmanian Aborigines live on Flinders Island".
- 16) "I now understand more about the Aboriginal 'dreamtime' stories".
- 17) "I learnt about Aboriginal assistance programmes".

The majority of students preferred guest speakers to any other 'resource' during the five week unit, and certainly without the implementation of Tasmanian Aboriginal speakers, the students would not have been as responsive to information.

Having spent a year on the research, design and trial of an art-based Tasmanian Aboriginal Studies unit, the greatest limitation was the inability to work specifically with the rising number of Aboriginal students actually enrolled in the school. Only two out of sixteen Aboriginal students had been involved in this initial programme, as I was unable to target students from outside the art, craft and design area and from outside the grade seven year group. I felt that I needed to focus on the remaining Aboriginal students in the school for a number of reasons. I was deeply concerned that Aboriginal students were too afraid to identify themselves as being Aboriginal because they were 'outnumbered' by mainstream non-Aboriginal students in the school. As a classroom teacher for nearly two decades, I was aware that Aboriginal students had a fear of being singled out because of verbal discrimination. Usually this took the form of disbelief because Aboriginal students had blonde hair and blue eyes - a stereotyped view of non-Aborigines by both students and staff with whom I had worked. Elderly members of the Aboriginal community in particular experienced racial discrimination throughout their lives, and the fear that their children would experience the same was enough for parents to discourage their children to identify.

CONCLUDING COMMENTS REGARDING EXPERIMENTAL UNIT

Beckett (1988, p 212) explained how ethnic groups typically constructed around a triadic structure: an 'original' culture, located in the more or less remote past; a living 'folk' which is the respository of this culture, perhaps in an impure form; and a 'modern' population who are its heirs. He believed that the linkage of these three elements was achieved through notions of physical and cultural inheritance and through location in particular places. Thus, *the past can be said to exist in the present, and the present can be said to exist in the past*. He believed that nations were not made out of archaeological remains, half-forgotten languages or folk customs: these 'dead' elements only came alive in the course of political, social and cultural conflict. Aborigines, like indigenous peoples around the world, faced the unending task of resisting attempts, on the one hand to cut them off from their 'heritage', and on the other to bury them within it as a 'thing of the past'.

By bringing members of the Aboriginal community into the classroom in 1991, however, I started to see a change in this reasoning, and after considerable discussions I could see the positive aspects of working solely with Aboriginal children in the school. Background qualifications in English, art, craft and design also lent themselves to working expressively with Aboriginal students in my classes. From this point onwards, the concept of an arts-based Aboriginal cooperative began to evolve.

CHAPTER THREE

THE CREATION OF A SCHOOL - BASED ARTS COOPERATIVE FOR ABORIGINAL STUDENTS

1993

A number of points were raised in previous interviews which indicated that an arts based cooperative could be a success. Ros Langford expressed the need for students to research stories thoroughly and work cooperatively on projects. This became a fundamental aspect of the Ria Warrawah cooperative. By utilising Jim Everett as our story-teller and mentor, Aboriginal students were able to grasp a distinctly Tasmanian slant to Aboriginal stories. Artworks became a cooperative effort, in fact. Jennie Goringe spoke of the necessity to appropriate Aboriginal art to the rightful owners. I believe the cooperative succeeded in doing this because the members of the cooperative owned the designs they created. In a sense the designs belonged to all the members; no one was to have sole ownership. Clair Andersen stressed the need to start with contemporary themes and then look for links back to the past. She also spoke of the necessity for students to have the option of negotiation in their work and the importance of showing and sharing the work outside the confines of the school itself. These views later took the form of negotiation with regards to artworks produced, along with the numerous exhibitions and tours the cooperative students made to other schools.

The crucial factor in the development of the cooperative had arisen because of the inability to meet and work with all Aboriginal students at one time. As 1993 was proclaimed 'International Year of Indigenous Peoples', I began to focus on twenty-four Tasmanian Aboriginal students at Kingston High. For the first time, Aboriginal students were able to meet and work with all other Aboriginal students in the school.

The excellent introduction Verna Nichols gave to the Women's Aboriginal Cooperative at Berriedale (Karadi) was also an inspiration in designing a cooperative at Kingston High School. The philosophy behind a cooperative approach to learning and the sharing of ideas seemed to be an approach worthy of consideration for Aboriginal students at Kingston High. Reflections on cooperative learning and the importance of negotiated learning helped the concept of a cooperative to crystallize. A cooperative would reflect and embody the spirit of learning to work together for a common cause; a holistic approach that learning should involve not just the intellect, but the spirit, the emotions and behaviour in relation to one another. This was an educational approach often utilised by indigenous peoples around the world. It was also felt that Aboriginal students needed to achieve confidence in their ability to interpret their own stories

and know their 'roots' or heritage. Often, the only source of this knowledge was through elders in the Aboriginal community.

As ASSPA (Aboriginal Student Support and Parent Awareness) coordinator at Kingston High for four years, I had become aware of other issues relating to Aboriginal students. These varied from lack of self-esteem and low retention rates to the problem of high unemployment once the students had left the education system. A programme would have to be designed which promoted knowledge, understanding and appreciation of Aboriginal culture, increase self-esteem and enable students to further develop skills relevant to human society - with a specific Tasmanian Aboriginal perspective in mind.

As a trained liberal arts teacher confident in my ability as both a teacher and an artist, the answer to a number of dilemmas pointed to the creation of a cooperative. But this was not going to be a simple task. After considerable research into cooperatives locally, nationally and overseas, it was apparent that our school-based indigenous cooperative would evolve to a large extent through trial and error. Documentation indicated school-based cooperatives did not exist in Australia, and many cooperatives overseas sold store-based products such as grain, fertilizers, farming equipment, or indigenous artifacts, but all existed outside the school environment with adult participation and control.

As an educator, it was my belief that Tasmanian Aboriginal students needed to achieve a sense of identity and pride in their culture. I also believed the concept of a cooperative would enable students to understand their identity by having a mentor such as Jim Everett and hopefully directly address issues of unemployment and perceived low expectations of Tasmanian Aboriginal students. Through the production of multimedia artworks, I was hoping the students would develop a positive self-concept (through ownership of their art), show increased self-esteem and be able to display self-sufficiency in times of high unemployment because of the new skills learnt in creating works of art. These were concepts often covered in school-based enterprise programmes and various entrepreneurial programmes. Noticeable differences came to light when making comparisons between the Ria Warrawah arts based cooperative and an entrepreneurial programme. These differences are explained in depth in the literature review section on cooperatives.

Chapter one documents indigenous programmes amongst Saamic (Lapp) peoples, New Zealand Maoris, the Alnwick peoples of Canada and the Inuits of Alaska, and although there is a wealth of information on indigenous peoples of the world, this section focusses on Canadian indigenous peoples, largely because of the recent change in commitment to indigenous self-sufficiency which put Australia on an equal footing. To understand the philosophy of a cooperative approach, it was essential to look at the history of cooperatives in a general sense.

THE HISTORY OF COOPERATIVES

According to the first volume of the Arctic Cooperative Education, a resource manual for members of Inuit cooperatives of the Northwest Territories⁴¹ the idea of people working together to help each other through cooperatives started in England and France more than 100 years ago. Ordinary people working in factories received low wages, poor housing and little education in often unbearable working conditions, while the 'owners' became rich and powerful.

It was in the city of Rochdale, England that a group of mill-workers organised the Toad Lane Store in 1844. The group each saved a small amount of money and started a cooperative which sold store goods. It was the Rochdale Pioneers and other groups in England and France which worked out the basic ideas of cooperatives - self-help, helping each other, equal rights for members, voluntary membership, decisions and control by the group.

The idea of cooperatives spread from these countries to North America and much later to other countries around the world. Because of their success, for the last 20 years the United Nations has encouraged groups of people in India, African countries, South America, and the Pacific Islands to develop cooperatives.

The idea of cooperatives came to Canada with early settlers from European countries, with the first consumer cooperatives being established in Nova Scotia in 1861. Inuit people were the first Native people

⁴¹ Keonig, D. M., Williamson, M. J., Arctic Co-operative Education, A Resource Manual for Members of Inuit Co-operatives of the Northwest Territories, for The Canadian Arctic Co-operative Federation Limited and the Department of Economic Development, Government of the Northwest Territories, Vol. 1.

in Canada to be involved in cooperative ventures with the establishment of the Red Bay Cooperative Store. Their success enabled them to be one of the few groups in Canada which did not need government help during the Depression of the 1930's.

At present, many cooperatives encompass every kind of buying and selling; there are now more than 3,000 cooperatives and 4,500 credit unions in Canada, and although some have become very large businesses, all belong to their members and operate according to the same principles of cooperation that have continued for more than 100 years.

There were four distinct categories Canadian cooperatives covered. These included: the consumer cooperative, the producer, the service and the credit union cooperative. Consumer cooperatives included store, housing and insurance which members themselves bought at cost and then at the end of the year it paid dividends to all members who used its services. The producer cooperative had its members sell items to the cooperative for payment with some mark-up to pay for freight and expenses. Cooperatives using this model included handicrafts and carving cooperatives, which resold items at the best possible price, fishing cooperatives, and logging and sawmill cooperatives. The service cooperatives provided services in the community but were not in a position to buy and sell items. These consisted of housing contracts, hauling garbage, and delivering water to name a few. Tourist camp cooperatives provided rooms, meals, boats and guides to tourists, and hotel cooperatives also provided rooms and meals to visitors to the community. Lastly, credit union cooperatives worked much like credit unions in Tasmania where members bought a share to join, interest was earned, money was borrowed and the cooperative worked much like a bank.

COOPERATIVE YOUTH EDUCATION PROGRAMMES

Literature also indicated there was also a cooperative youth programme existing in Canada. The Directory of Cooperative Youth Education Program⁴² illustrated the extensive involvement of cooperative organisations in youth programming. The programmes included:

- Cooperative work experience programmes
- School credit unions
- School initiatives
- Youth groups
- Junior achievement cooperatives
- Scholarship programmes
- Cooperative youth seminars/workshops
- Cooperative internship programmes
- Additional school initiatives
- Junior directory/youth directory

For example, the school credit union programme set up a membership on site at the local school, and students were educated in the value of savings and the operations of a financial institution. The project goal was to encourage youth to sustain youth involvement in cooperatives into adulthood.

Through the 'Cooperative Work Experience Programmes', students were placed for a period of time in a work setting to learn 'on the job'. They received a credit at their school or college in a specific subject area. Cooperatives and credit unions, in this sense, provided students with work opportunities for credit in business studies, families, guidance and technical studies. The programme goals were to create employment opportunities for young people and to create youth awareness and understanding of the cooperative sector.

⁴² The Directory of Co-operative Youth Education Programs, produced by the Canadian Co-operative Association, Education Department, Ottawa, Ontario, Canada, pp. 7-21.

The programme description of the 'Schools Programme' promoted curriculum resource materials for age groups from kindergarten to grade 12. The programme emphasised education through use of stories, games, case studies and cooperative learning strategies. One of the major goals was to model cooperative values in all stages of planning and organisation. The 'Youth Worker Cooperative' programme description provided young people with an opportunity to run their own business and learn about cooperatives through practical experience. This, in turn, would create employment opportunities for young people, model cooperative values and foster youth leadership development.

Finally, the 'Junior Achievement Cooperative' was described as a project which took students through the incorporation of a business, selection and manufacturing of a project, distribution earnings, and dissolution of the business. Students received practical business education and experience based on the worker cooperative mode. Long-term cooperative education, particularly in everyday operations, a qualitative understanding of business practice with democratic decision making and cooperative leadership education were the predicted outcomes. This compared favourably to the ideals of the cooperative at Kingston High, although it was not our intention to 'dissolve the business' at the end of the year!

SOME PROBLEMS WITH COOPERATIVES

Dr. Bernardo Drimer and Dr. Alicia Kaplan de Drimer (contributors to the "Review of International Cooperation")⁴³ summarised some of the ideas expressed in the book entitled Las Cooperativas Escolares (School Cooperatives) by examining problems of continuity in the development of cooperatives. They stated school cooperatives were sometimes confused with mutual help or solidarity organisations or funds, with the result that an exaggerated effort was made to seek outside grants or subsidies, instead of emphasising the educational benefits of the various socio-economic activities carried out by the school. An undue emphasis was placed on material aspects, thus promoting erroneous practices of an almost exclusive commercial character. Both over-optimism and excessive pessimism could lead to failure.

⁴³ Drimer, Dr. Bernardo and Drimer, Dr. Alicia, 'Problems of Continuity in the Development of School Cooperatives', "Review of International Cooperation", pp. 69-73.

The second point covered the psychology of school children and teachers, indicating in the case of school children, initial enthusiasm may not prove lasting. However, qualities such as energy, enthusiasm, persistence as they grew older, social sense, unselfishness, comradeship, capacity for self-discipline and respect for authority elected by themselves all worked in favour of school cooperatives. Teachers showed not only a lack of understanding, but also some measure of indifference, listlessness or routine-mindedness. Teachers accepted a managerial role with the effect that children were excluded from the decision-making process. The remedy, of course, was to exercise discreet guidance over social activities, endeavouring at the same time to ensure that these were educational, making certain that the careful preparation of tasks and their performance by the school children were more important than material success.

Another problem mentioned with cooperatives was the inability to harmonise timetables so children could have the opportunity to work together. Support from the principal, timetable planning and sympathy from staff had helped to alleviate or at least diminish this obstacle. Teacher workloads were also a cause for problems as well as inadequate cooperative training of teachers and the absence of a successful system for the promotion of school cooperatives. The possible turnover of the membership of school cooperatives (especially dedicated staff) also had a negative factor along with the inability to change to meet the school and community needs. Finally, the unrealistic approach to instil the cooperative approach into all aspects of school put cooperatives at risk of replacement by a succession of alternative educational methods or systems.

It must be remembered that the objectives of school cooperatives were basically *educational*. Where it was not necessary to satisfy the basic needs of the school children (food, clothing, school supplies), it was appropriate to stress other spiritual or material aims connected with culture, leisure or service to the community, in order to sustain the enthusiasm of the school children for concrete objectives and suitable activities. There had to be good organisation at local, regional and national levels to interconnect the school cooperatives, and to represent them and carry out tasks of education, promotion, counselling and supervision.

According to The Cooperative Union of Canada, Saskatchewan Section⁴⁴ the underlying philosophy of a cooperative was found in the Sermon on the Mount as well as the philosophy behind the 'Golden Rule'. Cooperation teaches that a person can best lighten a burden by lightening the burden of others; that a person achieves happiness only by including within the happiness of others.

The justification for such teaching was the fact that wherever people manifested a desire to help secure improvement by cooperation, improvement had taken place materially, morally and socially. The cooperative movement was also an exercise in fellowship which regarded each community as a brotherhood of consumers integrated into unity by common wants, which sought to end the exploitation of man by man. It saw the inequality in the distribution of wealth and human values forgotten in the struggle for economic advantage. The cooperative movement taught men and women to rise above their own interests, and to think in terms of the general good. It emphasised education, because citizens must have sufficient knowledge to distinguish true remedies, and sufficient skill to incorporate these remedies into a practical programme so that there could be a genuine economic democracy. In cooperation, men and women, by working together, increased their own abundance while increasing the abundance of others. Cooperation in this context, was the beginning of a way of life whose technique and goals were freedom and abundance.

Cooperators believed that a cooperative organisation of society would eliminate most of our present economic and social ills. According to Lamberton's article, cooperators were on safe ground in their beliefs, because the principles for which they stood had been shown to be sound and practical by the experience of almost one hundred years. Whilst the article continued to espouse the virtues of the 'cooperative way', it was appropriate to compare these values to values found in programmes which functioned in Tasmanian schools - that of Student Enterprise and Entrepreneurship - and their relation to the ideals of the cooperative approach.

⁴⁴ Lamberton, H. R., ed., *School Co-operatives*, The Co-operative Union of Canada, Saskatchewan Section, Regina, Saskatchewan, Junior Co-operative Series, No. 1, p. 9.

STUDENT ENTERPRISE AND ENTREPRENEUR PROGRAMMES

The Department of Education and the Arts' 'Student Enterprise' manual published in Tasmania simply stated enterprise as a means of 'making things happen'⁴⁵ It was the combination of motivation, skills and resources to reach a target, and said this was a universal need and a culturally-esteemed quality in any society. There was an in-built purpose, and a reason for learning. The ability to organise self-determined action was paramount to human achievement, both personally and socially. Access to the political, the social and economic worlds was dependent upon this ability. The ability was developed by having the sense of 'ownership' and the chance to learn and practise the necessary enterprise qualities, skills, and competencies of:

- decisionmaking
- responsibility
- team-work
- initiative
- communicating
- negotiating
- managing resources
- skills management
- creativity
- evaluating

The manual explained the dilemma facing teachers and students in student enterprise programmes. The advantages of cooperative learning demonstrated group inter-relationships improved, social skills were developed and self-esteem enhanced. Robert E. Slavin's article "Cooperative Learning and Outcomes Other Than Achievement"⁴⁶ stated that the most important psychological outcome of cooperative learning methods was the effect on student self-esteem. Students' beliefs that they were valuable and important

⁴⁵ Kearney, Paul, "Student Enterprise", Department of Education and the Arts, Tasmania, Australia.

⁴⁶ Slavin, Robert, E., Co-operative Learning: Theory, Research and Practice, "Co-operative Learning and Outcomes Other Than Achievement", Inglewood Cliffs, New Jersey, 1990, p. 43.

individuals were of critical importance for their ability to withstand the disappointments of life, to be confident decision makers, and ultimately to be happy and productive individuals.

Alternatively, the cooperative also embodied certain characteristics of entrepreneurship as outlined by Cheryl Noll in the February issue of *Business Education Forum* in the article "Planning Curriculum For Entrepreneurship Education". There was agreement that entrepreneurs had common traits: initiative, creativity, risk-taking ability, enthusiasm, independence and vision.⁴⁷ According to Kent (1990, p 187)⁴⁸ entrepreneurs also:

- introduced new products or services in the market or implemented a new approach to a social problem
- developed and implemented a new technology that lowered costs and improved efficiency
- opened new markets by introducing products, services, or technology not previously available
- discovered new sources of supplies for a scarce resource or methods of increasing the supply from existing scarce resources
- reorganised an existing enterprise by innovative management

When teachers wrote curriculum proposals for entrepreneurship education or restructured existing courses, some of the content areas included issues such as defining entrepreneurship, creating an idea, developing a business, marketing an organisational plan, running the business as well as environmental, political and international issues.

In the book "The Entrepreneurial School"⁴⁹ Frank Crowther and Brian Caldwell demonstrated that entrepreneurship in a school was exciting, vitally important and attainable, and explained that Australian history was replete with improvisation, enterprise and ingenuity. Schools, they believed, had a greater

⁴⁷ Noll, Cheryl., "Planning Curriculum for Entrepreneurship Education", *Business Education Forum*, Official publication of the National Business Education Association, February, 1993, Vol. 7, No. 3, p. 3.

⁴⁸ Kent, Calvin A., ed., "Entrepreneurship Education: Current Developments, Future Directions", Westport, CT: Quorum Books, 1990, p. 187. (as quoted in "Planning Curriculum for Entrepreneurship Education", February, 1993.

⁴⁹ Crowther, Frank, Caldwell, Brian, The Entrepreneurial School, "Why a Book About Entrepreneurial Schools?", Ashton Scholastic, p. 8.

capacity than any other of our institutions to nurture the type of culture in which initiative, ingenuity and experimentation could be developed.

According to Peter Drucker, a postwar management theorist, the entrepreneur did not rely on luck, circumstance or opportunism, but practiced innovation in a disciplined and systematic way, combining existing resources in new and more productive ways. It was Drucker who, more than three and a half decades ago, laid down the essential principles of good management: a strongly articulated philosophy or mission, a set of well-developed and communicated objectives, and a managerial purpose dedicated to identifying the contribution each individual made towards the achievement of those objectives.⁵⁰

The essential distinguishing characteristics of an entrepreneurial school were its pro-active orientation to the future and to change, and the confidence such an orientation inspired in its students and teachers to experiment with knowledge and resources in creative and different ways. The entrepreneurial school aimed to transform its students into masters of change, doers who saw thinking and reflection as means to an end, not as ends in themselves.

All achievements in entrepreneurial schools were celebrated, including those which were people-centre as well as those which were knowledge and technology-centred. Failure was thus seen as a natural by-product of experimentation and the search for optimum solutions.

It was precisely Drucker's principles which helped to form many of the foundation objectives of the cooperative at Kingston High School.

The cooperative operating at Kingston High embodied the competencies mentioned in the first paragraph. The major difference between the cooperative at Kingston High and the general 'Student Enterprise' programmes functioning in schools was the fundraising component. Our independent cooperative (student enterprise) had not made use of the school purchasing system, hence, any profits made by the Aboriginal

⁵⁰ Ibid., Drucker, "What is an Entrepreneurial School?", Dell Campbell and Frank Crowther, Ch. 1, p. 12.

students went directly back to the participants. The manner in which the money was to be divided was a purely democratic one.

ADAPTATION OF PREVIOUS INFORMATION TO SCHOOL-BASED COOPERATIVE

In adapting field and literature research, a number of points were often reiterated throughout this thesis; points which were crucial to the development of a school-based co-operative. They were:

- to promote knowledge, understanding and appreciation of Tasmanian Aboriginal culture past and present
- to collaborate with the Tasmanian Aboriginal community
- to appropriate Aboriginal art to the rightful owners
- to make certain objectives were basically educational
- to incorporate self-paced, negotiated studies and learning processes
- to use a cooperative learning approach with emphasised group learning
- to regard learning processes as holistic in nature
- to incorporate a related arts approach
- to involve members of the Tasmanian Aboriginal community within schools, classrooms
- to use cross-age grouping
- to take advantage of inservice training whenever possible
- to be knowledgeable of accurate resources
- to use instructional and expressive objectives
- to encourage group decision making
- to encourage team-work
- to evaluate through group discussion
- to celebrate achievements

A tall order, but strong guide-lines which had been targeted in the overall design of the school cooperative at Kingston High during 1993.

THE EVOLUTION OF RIA WARRAWAH AS A COOPERATIVE FOR ABORIGINAL STUDENTS

I have documented daily and weekly anecdotes into a highly informal diary (Appendix 4). Entries and notes of materials were made from the beginning of February, 1993 to the end of the school year in late December. The final formatted body of work included over forty A4 size typed pages, with numerous appendices referring back to the main body of work. I emphasised the relevant aspects of nine months' work by sequencing the following highlights:

First and foremost, it was absolutely essential to maintain the position as ASSPA (Aboriginal Student Support and Parent Awareness) coordinator within the school. This created an essential communication link with the parents of Aboriginal students in the school. Over a four year time span, countless new resources have been introduced to the library. A number of Aboriginal mainland and local story-tellers have been invited to the school, for both Aboriginal and non-Aboriginal students to share the culture of Aborigines around Australia. As a Commonwealth funded programme, it was surprising to note that few schools took advantage of the benefits of this nation-wide project, particularly as funding for tutors, further education and vocational guidance were high on the priority list. For the Aboriginal students at Kingston High, it also meant the cooperative started because funds which were made available could be spent on art materials, excursions, buses and guest artists; thereby eliminating heavy up-front costs in the making of artworks.

Of course, every cent had to be accounted for, and all cheques had to be co-signed by an Aboriginal parent within the school which meant funds were not wasted or spent unnecessarily. As we now had approximately 25 students who identified as in the school in 1993 (a rise from 7 in 1988), our budget for the year was around \$4000. Financially, we were in a very good position.

My intentions in creating an Aboriginal cooperative were aired in the first staff meeting. The principal was highly supportive, and as staff were not directly affected or expected to take on a higher workload, they also nodded their approval.

The first meeting with Aboriginal students and parents occurred in March. As most of the parents either worked, had small children or were unable to get easy access to a car, it was difficult to get the numbers, but all were informed through a network of letters and bulletins. All appeared interested, and thought the programme seemed worthwhile.

A four day activity week was then held off-campus in April with most of the Aboriginal students attending - including grade ten students who normally would have been on work experience. The work experience coordinator agreed the programme would be invaluable to the grade ten students, and was prepared to organise work experience placements later in the year. We invited Jim Everett, a notable Tasmanian Aboriginal story-teller, to relate some of his childhood memories and his spirit stories in Legends and Landscapes⁵¹. Jim was nothing short of brilliant; able to converse with students of any age, and his images lent themselves well to printing, painting, drawing and any other media the students wanted to use. Throughout the week, students designed and created works of art based on their interpretations of Jim's spirit stories. The artworks were unique, because they were not simply copies of other Aboriginal works of art; the students had ownership of their art. Jim's comment with regards to the use of the petroglyph symbols was enlightening. He said every Tasmanian Aborigine should have access to the symbols and had a right to use them in their artworks. It was not surprising that Ria Warrawah became the name of the cooperative that week. Representing a cheeky sea spirit in the story entitled *Ria Warrawah*, the students had little difficulty identifying with its characteristics. Students documented events throughout the week on video, and this proved invaluable in relating experiences to others. By the end of the week, a vast array of T-shirts, cards, lino-prints, ceramic heads and related works of art were completed. The highlights, according to the students, meant "being able to work with other Aboriginal students closely, creating a bond and becoming more aware of their Aboriginal identity".

⁵¹ Noonuccal, Oodgeroo, Legends and Landscapes, Random House, Sydney, Australia, 1990.

Once back at school, more lunchtime meetings were held, and it was decided amongst the cooperative students to hold an exhibition of their works in July. The necessity to have a larger range of products was raised, so it was decided the students would try to work during their lunch hours and during times set aside in their art lessons. Those who had not taken art as an elective agreed to take work home. Canvas paintings and cards were particularly suitable for this purpose. The concept of group ownership became more acceptable; due to time shortages, students were prepared to 'share' efforts in a large number of works of art. Along with 'ownership' of their artworks, 'sharing' was also a prominent point mentioned in interviews with Aboriginal members of the community. Cooperative learning processes took place with older students assisting and instructing the younger students. This peer support was a true asset to the cooperative approach to learning.

The decision to hold the first exhibition in July was not taken haphazardly. The first week of July was NAIDOC week, a national Aboriginal celebration, and an opportune time for the students to share their knowledge and skills inside the school environment and within the Aboriginal community. Invitations were designed by students, and sent to a number of people around Tasmania. Students were encouraged to contribute as much time as possible into the organisation of the exhibition. This certainly paid dividends towards the end of the year when a second exhibition was held with adult Aboriginal artists at the Sidespace Gallery (off the Long Gallery) in Salamanca Place. Just before the exhibition took place, information was shared at a Parents and Friends meeting, and the Aboriginal students were asked to visit Taroona High School to discuss the video they had made along with details of the exhibition.

Over four hundred people attended the opening of the exhibition. Jim spoke eloquently, a large number of artworks were sold and back orders were taken on a series of lino prints, ceramic masks and original designs on T-shirts. Filling the orders became a priority over the next few months, as we had over-committed ourselves to production. Community Aid Abroad requested a joint exhibition at the Sidespace Gallery in November. Ric Patterson from 7ZR in Hobart requested an interview with Ria Warrawah students during NAIDOC week, and the Veterans' Affairs Department requested a display of work in their foyer to celebrate the International Year of Indigenous Peoples. The students helped to organise the work which was displayed for one week. It was an unstated policy that all cooperative students shared the

responsibilities and, whenever possible, shared opportunities to speak at interviews or talk to other ASSPA groups in secondary schools. A spokesperson from 92FM also interviewed students during one lunch hour at Kingston, and this was aired later in the week.

The 'Trouwerner' exhibition, held in early October, was also a tremendous success and, by the end of October, the students in the Ria Warrawah cooperative had earned over \$2000. A lengthy discussion transpired over the manner in which the funds were to be used, and it was agreed that all would share equally by using some of the money for a meal at 'Sizzlers' before seeing the Sydney-based Aboriginal Dance Troupe 'Gelam and Colours' at the Theatre Royal. A combination of students, Aboriginal parents and two staff attended a highly successful evening.

ASPIRATIONS OF THE COOPERATIVE

Through the achievements of the cooperative, we were able to carry the message of reconciliation to the community at large, and gain some measure of respect, friendliness and empathy towards people of different cultural backgrounds.

Through cooperative deeds, non-Aboriginal students were in a better position to detect stereotyping and bias in what they saw, heard and read. They were able to broaden their personal cultural contacts and experiences, reduce prejudice in themselves and combat prejudice in the school and society. By learning to see things from another's point of view, students began to respect the dignity, welfare, feelings and rights of others outside their immediate culture.

The aspirations also applied to Aboriginal students, particularly the development of self-esteem through understanding their culture and the realisation of their Aboriginal identity. Significant changes were evident - parents took an active interest in their children's work thereby showing a greater support in the school. I

also noticed a difference in teachers' attitudes towards Aboriginal children in the school in that they started to adopt positive expectations in Aboriginal students - particularly those students with 'special needs'.

As with any venture, whether it be an enterprise, entrepreneurial programme or a cooperative, the qualities, skills and competencies of initiative, decisionmaking, team-work, negotiation, creativity, communication and evaluation suggested a *reason* for learning.

The effect Ria Warrawah had on the members, teachers and parents has been evaluated to a large extent through the questionnaire distributed at the end of the 1993 school year (Appendix 5). Along with catalogued artworks in the form of slides (Appendix 6) based on Jim Everett's spirit stories and video representation (Appendix 7) documenting the formation of the cooperative, two news items and footage of the Trouwemer exhibition, it was envisaged the information would become a valuable resource for teachers of Aboriginal students throughout Tasmania.

EVALUATION OF THE RIA WARRAWAH COOPERATIVE QUESTIONNAIRE

The purpose of the questionnaire in this instance was to gauge the strengths and weaknesses of the programme since its inception. An evaluation would obviously determine whether the cooperative had the potential to continue within the structure of the school, and whether participants thought the inclusion of non-Aboriginal students was a possibility for the following school year. The students in the cooperative had very strong views on the preceding points.

With regards to the first question referring to the composition of the those surveyed, of the nineteen responses to the questionnaire eleven were cooperative students, five were non-Aboriginal staff, two were Aboriginal parents and one non-Aboriginal student responded. Some responses were fairly predictable; particularly the answer to question 2 regarding the make-up of the cooperative students. It was here that 17 respondents agreed Ria Warrawah should only cater to Aboriginal students at Kingston High. The cooperative students, in fact, unanimously agreed that it should *only* remain open to Aboriginal students, citing reasons such as "it was extremely important we spent time with the elders of the Aboriginal

community, and this may not have happened if we had non-Aboriginal students in the cooperative". Others said 'yes' to a fully Aboriginal cooperative because it made them feel important and on equal terms with other non-Aboriginal students in the school. Two non-Aboriginal staff members felt positive discrimination had to occur in the first instance, but perhaps in a couple of years' time non-Aboriginal students could participate. Another response stressed that if the numbers grew too large, then the cooperative could not be as successful. One final response was that it had to be available only to Aboriginal students because it was essential for Aboriginal students to "participate in their cultural artwork which would then encourage their talents and self-esteem".

In response to question 3 which asked whether respondents believed the cooperative projected a positive image for Tasmanian Aborigines - and if so, in what ways, once again the responses were a resounding "yes". Many students felt the cooperative created a new awareness of Aboriginal culture in the school and the community, and that the artworks and exhibitions showed just how creative Aboriginal students could be. Many felt new skills had been learnt, and a positive self-awareness had emerged which recognised and brought about an acceptance of a long cultural background. A new enthusiasm in art, craft and design was also mentioned in five responses. New recognition amongst non-Aboriginal students and staff at the school, and within the community, assisted in the increase of self-esteem, and it was thought the artwork was well-executed and well-presented. This in turn was reinforced by interviews of the students through the media. As one student said quite succinctly, "it showed that Aboriginal students, when given half the chance, could do something really good".

When asked about the development of the cooperative in question four, a variety of responses occurred. Many thought more exhibitions would be invaluable, some suggested involving Aboriginal students from all schools in Tasmania into a large cooperative. Certainly, visits to Aboriginal students in other schools was high on the priority list, as was the suggestion that a mainland trip to visit Aboriginal students in other schools also should occur in 1994. Many respondents felt an extension was needed in areas of writing, puppetry, poetry, drama, dance or maybe photography. Story-teller evenings and presentations utilising guest artists in a workshop environment could also be initiated by Ria Warrawah students. These last two

responses, in particular, were highly relevant and appropriate to the direction Ria Warawah was heading in the early months of 1994.

In response to the question "how has the cooperative changed your perceptions either inside or outside the school environment?", many students felt the cooperative had reinforced a cultural pride, they had more respect for Aboriginal people, their links with the Aboriginal community had strengthened, they met more Aboriginal students from other high schools, and their awareness and knowledge of Aboriginal culture (both past and present) had increased. One student said "it has made me believe in Aboriginal ways and culture more". Only three responses from the initial nineteen suggested no change whatsoever had occurred.

Question number 7 asking whether non-Aboriginal students should be involved in the cooperative received strong replies in the form of an emphatic "No!" (in twelve instances) or "Yes, but not really sure how it will work". On the 'no' side, many students said non-Aboriginal students wanted to join just to reap the benefits such as sharing the profits, going out to meals together, or the possibility of mainland trips or camping trips, but some Aboriginal students felt that non-Aboriginal students did not really care about the culture, and would probably 'slack off' and make others do all the work. One student felt that if non-Aboriginal students wanted to create Aboriginal works of art, they should only be allowed in classtime, whereas another student thought the cooperative would lose its uniqueness if non-Aboriginal students were allowed to join. On the opposite front, a few said "yes" on the grounds that it might help break down barriers; it might show others that non-Aboriginal Tasmanians could be supportive of the Aboriginal culture and community which would encourage a better awareness. In this instance, only 'hard working' non-Aboriginal students needed to apply! One staff member said logistically, it would be impossible to have even a hundred students involved in the cooperative without time allocation and extra staff.

In referring to question 8 regarding any problems which might have arisen from the students' involvement in the cooperative, with the exception of one response, everyone agreed that problems (discriminatory remarks, exclusion) had not occurred because of their involvement in the cooperative during 1993. The one student who responded negatively said this about her friend: "it wasn't fair that I got to do special things

when I'm no different to her". Another comment made (obviously by a parent) was the fact that she would like to see more parents involved in the cooperative in 1994.

Question 9 asked whether there had been a change in view on school in general terms. Five students felt there was no change in their views on school but others commented that they were more enthusiastic about school and art especially, another said "it has given me a new interest in school - would be pretty boring otherwise". A staff member felt the cooperative enhanced his view that schools are becoming much more minority group 'user friendly'. And finally, another student felt the cooperative "had made her more confident to do things in other classes".

Question 10 queried how the profits should be managed; this certainly brought about divisive comments. One student was adamant he should get his fair share equally divided into money which he could then spend at will. Another said "share the profits for the expansion and continuation of the programme", with the majority suggesting the same profit sharing should continue as is in 1994, with emphasis on a trip to the mainland or Flinders Island.

In response to question 11 asking how the students had become more involved in school during 1993, most students mentioned their new skills in art had been a positive link with the school. One student said that the fact that her mother had become involved in her schooling for the first time through artworks and visiting exhibitions was really exciting. One mother responded by saying she had taken a new interest in her daughter's artwork. One student who did not participate in sport, felt the cooperative was her way of representing the school. Only three students felt they had not noticed any change in their involvement with the school.

The responses to question 12 about the positive and negative aspects of the cooperative brought a large number of diverse comments which I have listed. The positive aspects of the cooperative were:

- uniting individuals in a common purpose
- promoting practical skills
- building self-esteem

- creating friendships and new bonds
- learning new ways to express ideas through artworks
- finding new opportunities for parents and children to work together, otherwise the only other contact was negative such as chasing unfinished work/assignments, and explaining absences from school
- invaluable for initiative, self-esteem, creativity etc. May be unavoidably clique forming, which is a bit of an ironic switch for Aborigines!
- stressing a 'cooperative' approach to learning and working together
- discovering a pride in Aboriginal heritage and Aboriginal art
- realising the ability to discover, and then extend talented Aboriginal artists
- learning about Aboriginal stories and legends - with a Tasmanian emphasis

(There were no negatives mentioned with regards to this question.)

Question 13 asked about the most interesting and least interesting aspects of the cooperative, and also had a large cross-section of answers. The most interesting aspects included the following:

- to see children's pride in their abilities and the recognition of their skills by others
- to see how far the students had progressed in one year
- to see that Aboriginal students who had not taken art as an elective could still be involved in the cooperative and be able to learn new things
- the see the nature of the work being produced by the students
- the view the enthusiasm and interest of all involved
- to see that Aboriginal art had become far more interesting because of the underlying stories
- to see adult Aboriginal artists team up with high school Aboriginal artists
- to participate in the two art exhibitions
- to know that I actually completed a good painting and sold it
- to meet with members of the Aboriginal community
- to meet new people - both Aboriginal and non-Aboriginal

(The least interesting aspects did not merit a mention in the responses).

Finally, the last question 'given the opportunity, would you still become involved in the cooperative in 1994?' drew a unanimous response. All nineteen respondents agreed they would definitely like to be involved in the cooperative in 1994. Even those students who were going on to college agreed this would not deter their involvement in the programme.

The second half of the questionnaire requested responses of yes, no or unsure. I have endeavoured to simplify the results by using the following format:

	Y	N	U
The cooperative inspired initiative amongst Aboriginal students	16	0	3
The cooperative raised self-esteem amongst Aboriginal students	18	1	0
Ria Warrawah allowed the students to have equal opportunity to make decisions	14	1	4
The cooperative promoted Aboriginal culture and awareness in a multicultural school	16	0	3
The cooperative helped to make school more meaningful and relevant to Aboriginal students	15	2	2
The cooperative helped to recognise discrimination in schools	7	5	7
The cooperative helped me to learn about the 'cooperative' approach to learning	14	1	4
The cooperative showed that adults other than trained school teachers could be used for learning and resources	13	1	5
The cooperative promoted an attitude of equality in ownership of the art	12	0	7
The cooperative inspired creativity amongst students	18	0	1
The cooperative assisted students in becoming more resourceful in their learning	11	3	5

The cooperative improved students' literacy and numeracy	6	6	7
The cooperative promoted problem solving skills in learning	10	3	6
The cooperative extended gifted and talented students or students with special needs in their studies	12	2	5
The cooperative motivated less academic students to learn	13	2	4
The cooperative created an 'elitist' group in the school	5	6	8
The cooperative encouraged Aboriginal students to continue with their studies	11	2	6

In most of the above responses, results were fairly predictable, particularly with regards to improvement in self-esteem, initiative, increased awareness of Aboriginal culture in the school, greater motivation in less academic students, inspired creativity and the encouragement in Aboriginal students continuing with their studies after high school.

With regards to the recognition of discrimination in schools, it was felt there was little discrimination in the first instance, hence the large 'no' and 'unsure' responses. By the same token, improvement in literacy and numeracy skills was also evenly balanced. One can only speculate as to whether this question was either too vague or difficult to answer due to the age levels of the students questioned.

The final somewhat 'obscure' question dealt with the elitist group concept. It appeared most of those questioned favoured positive discrimination as one of the only ways for the cooperative to have been a success. In this instance, the creation of an elitist group in the school was not a foreseeable problem to the members of the cooperative. However, the fact that only one student wanted non-Aboriginal students to be involved in the cooperative spoke volumes. On the other hand, there were many disappointed non-Aboriginal students who desperately wanted to be in the cooperative. Either way, it was evident through the responses that the cooperative was rapidly becoming a permanent fixture at Kingston High School.

CHAPTER 4

AUSTRALIAN - AMERICAN INDIGENOUS PROGRAMMES COMPARED

Throughout the development of the cooperative at Kingston High School, I endeavoured to make contact with people whom I felt could assist with the evaluation of the programme, discover similarities in the structure of an arts-based cooperative and explore possible directions for the future. By also making comparisons to similar programmes, I felt I could gain a better understanding of the strengths and weaknesses of the cooperative. After considerable research on a national level, I realised Ria Warrawah was unique, and to the best of my knowledge, the only high school arts-based cooperative of its type in Australia. To find similar programmes, I decided to further investigate and examine cooperatives and indigenous programmes in Canada or the United States as a follow up to information documented in the first chapter of this thesis.

A number of universities in Canada were contacted for information regarding Native Studies courses. The Canadian Education Association, the Inuit Tapirisat of Canada, the Canadian Co-operative Association, the Canadian High Commission and the Canadian Ethnic Studies Association were also contacted regarding information of about indigenous programmes and cooperatives. Through a series of responses, I was given a number of names and addresses to contact further, or comments to the nature that there was difficulty comparing the Ria Warrawah cooperative to indigenous programmes or cooperatives in Canada. I also made contact with The Red School House and The Magnet School for American Indians (two schools which specifically targeted Native American Indian children) hoping to obtain a copy of the curriculum which was of current use in their schools. I was very interested to see how an indigenous school incorporated the culture content in the curriculum. Unfortunately, the communication left a trail of inconclusive evidence. I was having great difficulty in finding a similar programme operating in Canadian schools, and due to a change in administration, neither of the target schools were able to establish a contact person to network the information I needed.

The situation improved, however, when combined study leave/long service leave was granted during second term of the 1994 school year. I was now in a position to see first hand indigenous schools operating in the United States, rather than Canada. The Bureau of Indian Affairs in Washington D. C., imparted information which I had difficulty procuring whilst living in Australia. Of particular assistance were Mr. George Geboe, Chief of the Branch of Elementary and Secondary Education and Ms. Lana Shaughnessy,

Education Specialist with the Branch of Elementary and Secondary Education. Both held positions in the Department of the Interior, Washington, D. C. Both were extremely helpful in sharing information regarding education programmes throughout indigenous schools in the United States. Both were Native American Indians, keen to assist in finding similar programmes to the one operating at Kingston High School. After sharing the *Ria Warrawah* video produced by Aboriginal students in 1993, Mr. Geboe and Ms. Shaughnessy suggested a number of avenues to pursue, and although neither had seen nor experienced a similar programme in Native American Indian schools, they were eager to show teachers the video on the Tasmanian cooperative.

To fully understand the United States indigenous school system, the following information should proved useful. Three major legislative actions have restructured the Bureau of Indian Affairs since the Snyder Act of 1921. First, the Indian Reorganization Act of 1934 which introduced the teaching of Indian history and culture into Bureau schools. Full assimilation and eradication of Indian culture had been the policy of the previous federal government. A second major legislative action was the Indian Self-Determination and Education Act of 1975. This legislation gave authority to the tribes to contract with the Bureau of Indian Affairs (BIA) in the operation of schools and to determine the education programmes for their children. The Education Amendments Act of 1978 and further technical amendments mandated major changes in Bureau funded schools. These amendments empowered Indian school boards, provided for local hiring of teachers and staff, and the direct funding of schools. The mission of the Office of Indian Education Programs (OIEP) stated that the Bureau of Indian Affairs provided quality education opportunities from early childhood through life in accordance with the Tribe's needs for cultural and economic well-being in keeping with the wide diversity of Indian Tribes and Alaska Native villages as distinct cultural and governmental entities. OIEP would "manifest consideration of the whole person, taking into account the spiritual, mental, physical, and cultural aspects of the person within a family and Tribal or Alaska Native village contexts".⁵²

According to the Education Directory of the Office of Indian Education Programmes (produced by the Bureau of Indian Affairs - 1994), in the 1994 school year, there were 184 Bureau funded schools and 23 tribally controlled community colleges. OIEP encouraged parent and tribal participation in school

⁵² Tippeconnic, John W. III., Director, Office of Indian Education Programs, 'Fingertip Facts', 1994, p. 1.

programmes, supported the inclusion of American Indian language and culture in school curricula, encouraged the support of local control, and encouraged the involvement of others, including tribal consultations, on all matters pertaining to education.

LONG RANGE GOALS OF THE OFFICE OF INDIAN AFFAIRS PROGRAMMES

The OIEP developed an education strategy which would parallel the America 2000 education goals promoted by President Bush. The following 8 goals outlined in the Office of Indian Education Programs⁵³ had been identified as "Indian American 2000 Goals" and appropriately addressed the cultural integrity of American Indian and Alaska Natives:

- 1) **School Readiness:** By the year 2000, American Indian and Alaska Native children would start school ready to learn.
- 2) **High School Completion:** By the year 2000, the high school graduation rate for American Indian and Alaska Native students would increase to at least 90 percent.
- 3) **Student Achievement and Citizenship:** By the year 2000, American Indian and Alaska Native students would be able to leave grades two, four, eight, and twelve demonstrating competencies in English, mathematics, science, history, and geography; and, schools would ensure that all students learned to use their minds well and were prepared for responsible citizenship, further learning, productive employment and responsible citizenship in their tribes, communities, states, and the United States.
- 4) **Science and Mathematics:** By the year 2000, American Indian and Alaska Native students would be among the first in the country in science and mathematics achievement.
- 5) **Adult Literacy and Lifelong Learning:** By the year 2000, American Indian and Alaska Native adults would be literate and possess the knowledge and skills necessary to compete in a global economy and exercise their rights and responsibilities of citizenship.
- 6) **Safe, Disciplined and Drug Free Schools:** By the year 2000, schools would be free of drugs and violence and would offer a disciplined environment conducive to learning.

⁵³ Ibid., 1994, p. 2.

- 7) **Tribal Government, Language and Culture:** By the year 2000, American Indian and Alaska Native students would be provided the opportunity to maintain and enrich their tribal language and culture.
- 8) **Safe, Adequate School Facilities:** By the year 2000, schools educating American Indian and Alaska Native students would meet applicable health and safety codes.

Also evolving from the premise that the future of any nation rested with the ability of all its children and youth to realise their potential regardless of race, colour, creed or socio-economic status were the Indian Bill of Rights as stated in the document entitled "Identifying Outstanding Talent in American Indian and Alaska Native Students".⁵⁴ The Indian Nations At Risk Task Force believed that every American Indian and Alaska Native student was entitled to:

- a safe and psychologically comfortable environment in school.
- linguistic and cultural environment in school that offered students opportunities to maintain and develop a firm knowledge base.
- an intellectually challenging program in school that met community as well as individual academic needs.
- a stimulating early childhood educational environment that was linguistically, culturally, and developmentally appropriate.
- an equity in school programs, facilities, and finances across Native communities, and in schools run by the federal government and in public schools in general.

⁵⁴ Callahan, Carolyn M., McIntire, Jay A., "Identifying Outstanding Talent in American Indian and Alaska Native Students", Javits Gifted and Talented Education Program, Office of Educational Research and Improvement, U. S. Department of Education, U. S. Government Printing Office, Washington D. C., April, 1994, p. viii.

COMPARISONS WITH THE NATIONAL ABORIGINAL AND TORRES STRAIT ISLANDER EDUCATION POLICY (NATSIEP)

It was interesting to note how these goals compared with those projected in the 1993 National Aboriginal and Torres Strait Islander Education policy⁵⁵ According to the policy statement, the need for a national policy arose from:

- long expressed educational aspirations of Aboriginal and Torres Strait Islander people that had, as yet, not been realised
- persisting low levels of education participation and attainment of Aboriginal and Torres Strait Islander people
- deficiencies in the provision and quality of educational services for Aboriginal and Torres Strait Islander people
- the joint responsibilities of the governments of the States and Territories and the Commonwealth for the provision of educational services for Aboriginal and Torres Strait Islander people
- inadequate coordination between State and Territory and Commonwealth, and non-government, education providers in respect of policies and programmes for Aboriginal and Torres Strait Islander education
- a shared understanding that most of the current deficiencies could be rectified - though not by any one government acting alone and not immediately, but only through cooperative, long-term strategies⁵⁶

The document further stated that the National Aboriginal and Torres Strait Islander Education Policy (NATSIE) respond effectively and sensitively to the educational needs and aspirations of Aboriginal and Torres Strait Islander people - thus requiring a holistic approach to achieving educational equity while accommodating cultural differences and recognising socio-economic disadvantage. Aboriginal and Torres Strait Islander people placed a high priority on education; they wanted for themselves and their children no

⁵⁵ National Aboriginal and Torres Strait Islander Education Policy, Joint Policy Statement, Second Triennium, 1993-1995, Commonwealth of Australia, 1993, Department of Employment, Education and Training.

⁵⁶ Ibid., p. 2.

less by way of educational opportunity than was afforded to other Australians. They expected that educational processes would lead them to acquire the knowledge and skills necessary to realise their individual potential, lead satisfying lives, and contribute actively to the community. They looked to education as a means of moving out of poverty and welfare dependency, enabling them to earn income through employment or enterprise and to manage the development of their communities. There has consistently been a call for greater influence in educational decision-making, with a view to improving the accessibility, relevance, appropriateness, sensitivity and effectiveness of educational services. Aboriginal and Torres Strait Islander people generally look to education that is more responsive to the diversity of circumstances and needs, and which recognises and values the cultural backgrounds of students. Education provided according to those criteria, it was argued, was likely to lead to higher levels of Aboriginal and Torres Strait Islander participation and greater rates of success.

In summarising, a major purpose of the National Aboriginal and Torres Strait Islander Education Policy was to recognise that Aborigines have the opportunity to achieve at least at the levels of attainment as the Australian population as a whole, with the potential existing for much greater than average achievement. The promotion of excellence and the development of exceptional talent were also important policy purposes. It was also important to recognise the diversity which existed in terms of Aboriginal and Torres Strait Islander socio-economic circumstances, cultural values and educational aspirations. According to the NATSIEP, these environmental factors had been taken into account in the design and delivery of educational services and in assessments of individual and student group performances.

The above goals did not imply any limitation to the diversity of educational philosophies and practices but, rather, encouraged flexibility and innovation, much like those stated by the Bureau of Indian Affairs.

STUDENTS AND SCHOOLS SERVED BY THE BUREAU OF INDIAN AFFAIRS

In 1994, 45,186 students were served in K - 12 basic instructional programmes in Bureau funded schools. This included students served in dormitory programmes who attended public schools. In 1994, there were 11,166 students in residential programmes operated or funded by the BIA. In post-secondary programmes,

there were 18,000 students served at BIA funded tribally controlled junior and community colleges. Insofar as the schools were concerned, there were 185 schools (elementary, secondary, and boarding) located on 63 reservations located in 23 states, with approximately 6,000 teachers, administrators, counsellors, and support personnel in the Bureau of Indian Affairs school system.

OUTSTANDING NATIVE INDIAN SCHOOL PROGRAMMES

In trying to find a programme similar to the cooperative in Tasmania, I eventually turned to the 'gifted and talented' programmes devised by a number of American Indian and Alaska Native schools. This related well to the 'student enterprise' and entrepreneurial programmes documented in the third section of this paper. According to the 1993 publication of the *Bureau of Indian Affairs Outstanding School Programs*⁵⁷ gifted and talented programmes comprised the following:

- Navajo radio station
- Beclabito day school
- Canoncito student video project
- Cherokee students against driving drunk programme
- Choctaw after school programme
- Cibecu continuous school year programme
- Hopi play for an A programme
- Jemez performing arts programme
- Little Wound school flower shop
- Lukachukai interactive teaching approach
- Native American portage project replication early intervention programme
- Santa Clara day school substance abuse prevention programme
- Santa Fe Indian School's integrating technology to enhance communication, culture, and cognition programme
- Santa Rosa special education programme

⁵⁷ *Bureau of Indian Affairs Outstanding School Programs*, Washington D. C., 1993.

- Sky City buddy works programme
- St. Stephens Indian school gifted and talented program
- Taos lasers, legends and legacy programme
- Turtle Mountain teacher advisor programme
- Wahpeton hands-on science programme

The only 'outstanding' gifted and talented programme with some similarities to the Ria Warrawah cooperative in Tasmania was a programme entitled "Two Eagle River School Arts and Crafts Program" which served 90 students in grades 9 - 12 under the supervision of an Arts/Social Studies teacher, the Home Cultures teacher, two tribal elders and six certified teachers. The primary goals of this programme were as follows:

- 1) to provide a culturally-relevant arts and crafts programme based upon Salish Kootenai tribal cultures.
- 2) to provide a programme of individualised instruction in Salish Kootenai arts and crafts.

The programme began in 1974 for the sole purpose of ensuring that cultural relevance was interwoven into all areas of the curriculum in every subject. The staff felt it was important for the student's self esteem for them to know that the school placed a high value on their "Indianess" and that their Salish Kootenai cultural traditions were respected. Subsequently, Salish Kootenai students and staff were excused for Jump Dances, Medicine ceremonies and wakes. The main components of the programme included the following:

- 1) all subject areas were taught with particular attention to Native American perspectives and contributions to that particular subject; and,
- 2) the arts and crafts programme spent a large portion of the school year creating traditional items such as drums, moccasins, ribbon shirts, beadwork, shawls, shields and many other items which were given away at the end of the year during the annual "Elder's Week Give-Away".

Major educational benefits of the "Two Eagle River School Arts and Crafts Program" stemmed from the fact that when young people had pride in themselves and in their cultural heritage, they had greater expectations

of their own success in life, and then worked towards making those expectations a reality. This was a benefit not unlike that which I believe Ria Warrawah participants gained when working with members of the Aboriginal community in Tasmania. Educational benefits of all the gifted and talented programmes cross-linked with a number of objectives previously mentioned with regards to the Ria Warrawah cooperative.

These were:

- to achieve fulfilment by learning about strengths and weaknesses, which resulted in heightened self-awareness
- to accept students as they were, and provide exploratory activities which would not only enable each student to recognise self-worth and potential, but also to respect the abilities of others
- to provide strong components of the Aboriginal culture
- to provide activities and experiences that would stimulate critical thinking, comprehension, competency and creativity
- to establish patterns of confidence and expectations of success for children and parents
- to help students understand that learning could be fun
- to teach employability skills

The cost required to fund the "Two Eagle River School Arts and Crafts Program" in 1992 was \$51,000.

Major programme costs included salaries for the art teacher, home cultures teacher and arts and crafts materials.⁵⁸

In recognising the concept of 'giftedness' within indigenous cultures, Tonemas⁵⁹ stated:

From earliest memory, tribal people relied for survival and prosperity upon individuals who were visionary and exemplary in the way they conducted their lives. The people were identified early in their lives, taught and nurtured by parents, mentors, and the tribe as a whole. These gifted and talented Natives eventually became mentor-teachers to the next generation. In this way, tribes passed on wisdom and strength.

⁵⁸ Ibid., pp. 49-50.

⁵⁹ As cited in P. Cahape & C. Howley (eds.), *Indian Nations at Risk: Listening to the People*, Charleston, WV:

By utilising the talents of Jim Everett, the Ria Warrawah students were able to experience the wisdom and strength of a Tasmanian Aborigine as mentor.

A MULTICULTURAL APPROACH TO EDUCATION IN A 'MAINSTREAM' COLLEGE

As a non-indigenous person, I was eager to examine how an education faculty similar to the University of Tasmania would integrate multicultural content in the teacher education curriculum. I returned to the University of Wisconsin, River Falls, where I received my Bachelor of Secondary Education degree in the early 1970's, to discuss this with the Director of Student Teaching, Dr. Joan Kennedy, a Native American Ojibway. As well as obtaining prescribed texts, students endeavouring to become qualified teachers had to become familiar with three distinct definitions of multicultural education.

Banks⁶⁰ stated the following:

"Multicultural education is at least three things: *An idea or concept, an educational reform movement and a process.* Multicultural education incorporates the idea that all students regardless of their gender, and social class, and their ethnic, racial, or cultural characteristics should have an equal opportunity to learn in school. Another important idea in multicultural education is that some students, because of these characteristics, have a better chance to learn in schools as they are currently structured than do students who belong to other groups or have different cultural characteristics."

"Multicultural education is also a *reform movement* that is trying to change the schools and other educational institutions so that students from all social-class, gender, racial and cultural groups will have an equal opportunity to learn. Multicultural education involves changes in the total school - environment; it is not limited to curricular changes."

⁶⁰ Banks, James A. Multicultural Education Issues and Perspectives, 1993, 2nd ed., Boston, Allyn and Bacon, pp. 2-3.

"Multicultural education is also a *process* whose goals will never be fully realized. Educational equality, like liberty and justice, are ideals toward which human beings work but never fully attain. Racism, sexism and handicapism will exist to some extent no matter how hard we work to eliminate these problems. Because the goals of multicultural education can never be fully attained, we should work continually to increase educational equality for all students. Multicultural education must be viewed as an ongoing process, and not as something that we 'do'."

Another definition of multicultural education which student teachers needed to familiarise themselves with was that of Christine Bennett⁶¹ when she stated the following:

"Multicultural education is an approach to teaching and learning that is based upon democratic values and beliefs, and seeks to foster cultural pluralism within culturally diverse societies and an interdependent world. A comprehensive definition includes the following four dimensions of multicultural education: *The movement, the curriculum approach, the process of becoming, and the commitment*. Cultural pluralism is an ideal state of societal conditions characterized by equity and mutual respect among existing cultural groups. In a pluralistic society members of ethnic minority groups are permitted to retain many of their cultural ways, as long as they conform to those practices deemed necessary for harmonious coexistence within the society as a whole."

Until recently, multicultural education focused primarily on ethnic groups within one society. But rapidly increasing interdependence among all the nations on Earth broadened the scope of multicultural education to include global perspectives.

- 1) *The Movement*: The goals are to work toward achieving equality of educational opportunity and equity among all identifiable groups of children and youth, particularly ethnic minorities and the economically disadvantaged. It aims to transform the total school environment.
- 2) *The Curriculum Approach*: The goal is to develop knowledge and understanding about cultural differences and the history and contributions of contemporary ethnic groups and nations, as well as of

⁶¹ Bennett, Christine I., Comprehensive Multicultural Education, 1992, 2nd ed., Boston, Allyn and Bacon, pp. 11-12.

various civilizations in the past. It strives to integrate multiethnic and global perspectives into the traditional curriculum.

- 3) *The Process:* The goal is to enable a person to become multicultural. That is, to develop competencies in multiple ways of perceiving, evaluating, believing and doing.
- 4) *The Commitment:* The goal is to combat racism and other forms of discrimination through the development of appropriate attitudes and skills.

The third and final definition of multicultural education was that of Nicholas Appleton⁶² in the following statement:

"Multicultural education is an educational program which provides multiple learning environments that properly match the academic and social needs of students. These needs may vary widely due to differences in the race, sex, ethnicity or social class background of the students. In addition to enhancing the development of their basic academic skills, the program should help students develop a better understanding of their own backgrounds and those of other groups that compose our society. Through this process, the program should help students learn to respect and appreciate cultural diversity; overcome ethnocentric and prejudicial attitudes; and understand the sociohistorical, economic, and psychological factors that have produced the contemporary conditions of ethnic polarization, inequality, and alienation. The program should also foster the ability to critically analyze and make intelligent decisions about real - life problems and issues through a process of democratic, dialogical inquiry. Finally, it should help students conceptualize and aspire toward a vision of a better society and acquire the necessary knowledge, understanding and skills to enable them to move the society toward greater equality and freedom, the eradication of degrading poverty and dehumanizing dependency and the development of a meaningful identity for all people."

⁶² Appleton, Nicholas, Cultural Pluralism in Education - Theoretical Foundations, 1983, New York, Longman, pp. 205-217.

By working towards the following objectives, student teachers at the University of Wisconsin - River Falls had:

- 1) Developed a greater comfort level in working with people of diverse backgrounds.
- 2) Developed sensitivity towards and appreciation of similarities and differences between themselves and individuals with diverse cultural backgrounds or disabilities.
- 3) Re-examined stereotypes in light of information gained in university courses, such as 'Foundations of Multicultural Education' and 'The Exceptional Child'.
- 4) Acquired knowledge that enabled them to teach culturally diverse and disabled students more effectively.
- 5) Understood the perspectives of others whose backgrounds and disabilities differed from theirs.
- 6) Strengthened their commitment to improving education for all people.

The multicultural syllabus at the University of Wisconsin - River Falls, also looked closely at the four approaches in the integration of multicultural content according to Banks.⁶³ These included the *contributions approach* which encouraged the inclusion of heroes, holidays, accomplishments of affected groups on special occasions and celebrations, the *additive approach*, which added content, concepts, themes and perspectives to the curriculum without changing its structure, the *transformation approach* in which the basic goals, structure, and nature of the curriculum changed to enable students to view concepts, events, issues, problems and themes from the perspectives of diverse cultural ethnic and racial groups and finally, the *decision making and social action approach* whereby students identified important social problems and issues, gathered pertinent data, clarified their values of the issue, made decisions, and took reflective actions to help resolve the issue or problem.

It was interesting to note how the teacher training syllabus at the University of Wisconsin - River Falls, had evolved to help the students to achieve a fuller understanding of themselves and others in the culturally diverse society of the 1990's.

⁶³ Op. Cit., Banks, P. 201.

THE RED SCHOOL HOUSE - A NATIVE AMERICAN SURVIVAL SCHOOL

Exploration of Native American education included a day at one of the Native American Indian 'target' schools. The Red School House mission statement reflected that of all Native American Schools - to provide quality education opportunities from early childhood through life in accordance with the Tribe's needs for cultural and economic well-being; considering the whole person, taking into account the spiritual, mental, physical and cultural aspects of the person within a family and Tribal context.

The school visited was a co-educational high school in a suburb of St. Paul, Minnesota. At that time, there were approximately 40,000 or 1.0% of the total percentage of American Indians living in Minnesota. The Red School House had made a determined effort to seek an education with a strong cultural focus, and was one of two survival schools in the Twin Cities (Minneapolis/St.Paul) founded to preserve the culture of American Indians and build students' spirituality and self-esteem. There were approximately 165 students, in attendance, mostly American Indian, although there were white and black children enrolled as well. Far from focussing only on native teachings, the school had a global perspective as well. But the main objective of the school was to provide a true history of Native American people.

The Red School House had a Board of Directors which included the Elders council, an administrator, a director of education, a director of culture, a chief education officer, instructors, teaching assistants, clerical staff and a parent advisory committee. Not all teaching staff were Native American Indians; the few who were had to have total empathy with the school philosophy.

THE SCHOOL DAY AT THE RED SCHOOL HOUSE

The school day took place between 8:05 a.m. and 2:35 p.m. A typical day started with breakfast, with ceremonies starting at 8:25 followed by social studies, science and English. After 5 minute breaks between lessons, the syllabus covered math, physical education, culture and electives. Culture covered everything from song, dance, and story-telling to various forms of artworks which had significance to the Ojibway tribe.

Many of the Elders accepted responsibility for the culture aspect of the curriculum. There was also an hour set aside every day which was called mens/womens hour. This included creative writing or drama, and dealt specifically with issues such as self esteem building, a holistic health approach to education, intervention techniques with regards to aids, pregnancy, drug and alcohol prevention.

The main cultural textbook used by The Red School House was titled The Mishomis Book - The Voice of the Ojibway, by Edward Benton-Benai.⁶⁴ The following was a quote from the inside cover:

The author has been careful not to profane any of the Ojibway teachings. He has attempted to leave the sacred teachings intact where their complete form has been proclaimed by ritual. The book is only a glimpse into the magnitude and depth of the spiritual history and heritage of the people from whom it came - the Ojibway Anishinabe. Mishomis is the Ojibway word for grandfather. The Mishomis Book comes from the words passed down by grandfathers and grandmothers. The author also wishes to recognize the contribution of his elders from the Lac Courte Oreilles Reservation and other Indian communities in Wisconsin. There are countless others that should be recognized: men, women, elders, scroll teachers, participants and believers of the Original Way, the Midewiwin. This book is the result of many periods of fasting, meditation, consultation, dreaming, and listening to the quiet voice of the Creator who speaks not to the ear but to the soul. Perhaps the higher and most important influence in the development of this material was prayer and belief in the Sacred Way of the Midewiwin."

The "Circle of Learning" statement was a strong part of the overall school philosophy. It was also written by Edward Benton-Benai.

"We as students, staff, parent and community travel on a road that leads to self-determination...The spirit of our school conveys the meaning that our school program goes far beyond the surface of studying Native American history and culture. The student learns from within that his thoughts, ideas, and actions on the road to adulthood will add to the total definitions of his Nation...and that his life will become a part of the measure of his people."

A great deal of emphasis was placed on legends and myths amongst Native American Indian groups.

These myths and legends went directly about the task of explaining the world and man's duties in it, beginning leisurely and repeating themselves regularly. The plots were simple, with little use of sub-plots or variety. Characters were black and white, and only such qualities as they possessed that directly affected the story were mentioned.

⁶⁴ Benton-Benai, Edward, The Mishomis Book - The Voice of the Ojibway, The Red School House, St. Paul, Minnesota, July, 1988.

They were subjected to one of the toughest tests to which art could be subjected which was oral tradition. What failed to please was simply forgotten through disuse, and what pleased was repeated, varied and fostered by generation after generation. The hero of an Indian legend seemed to be human at one moment and animal at the next. Many of the tales served to account for the way of life the Indian knew. Another group, usually referred to as trickster tales, centred around the adventures of a hero who was at one moment a stupid person and at the next minute a clever knave. He also served as a figure that regulated the world and taught culture habits to the tribe. Indian tales incorporated fancy, evil, cruelty, crudity, beauty and good because life incorporated these things.

This was particularly evident in Edward Benton-Benai's classroom textbook The Mishomis Book - The Voice of the Ojibway.⁶⁵ The stories stressed the necessity for Native Americans to keep alive their teachings, language and religious ceremonies. It reinforced the notion that although traditions differed from tribe to tribe, there was a common thread that ran throughout them all. The teachings of one tribe shed light on those of another. By passing on the sacred way of living to the children, it was believed the string of lives of which everyone was a living part would continue.

The artworks created by the Ria Warrawah participants were, I believe, a result of the 'common thread' within Jim Everett's spirit stories and one of the principles for curriculum development stated in the recently published Tasmanian document entitled *Aboriginal Studies - K - 12 Framework for Curriculum Developers*.⁶⁶

RECENT PUBLISHED GUIDELINES FOR TASMANIAN ABORIGINAL STUDIES

This document was released in May, 1994, and although not all sections have been completed as of yet, the basic guide-lines for incorporating Aboriginal Studies into the curriculum of Tasmanian schools have been put in place. In defining the content of Tasmanian Aboriginal Studies, the document stated Aboriginal Studies covered the history, culture, values, beliefs, languages, lifestyles and roles of Tasmanian Aboriginal people in contemporary and historic situations and must be studied in a context which:

⁶⁵ Op. Cit., Benton-Benai, p. 4.

⁶⁶ *Aboriginal Studies, K - 12 Framework for Curriculum Developers*, Department of Education and the Arts, May, 1994.

- provided a sound background to social organization within Aboriginal societies
- placed Aboriginal societies centrally within the total Australian community
- presented Tasmanian Aboriginal people within an accurate and culturally inclusive history
- acknowledged the sophistication and complexity of Aboriginal kinship and social structures
- promoted respect for the integrity of all people
- emphasised an understanding of spiritual, political, economic and environmental issues
- promoted the diversity of cultures within Aboriginal societies.

Fundamental to these studies was the recognition that there were many differences as well as similarities in the cultures, languages and histories of Aboriginal people.⁶⁷

In the principles for curriculum development, the document stated that Tasmanian Aboriginal Studies had to be included in all curriculum areas as a means of developing a unique Tasmanian curriculum which would be culturally inclusive. The document stated the importance for teachers and curriculum developers to refer to recently developed Tasmanian resources and to use these where appropriate. An effective Aboriginal Studies curriculum would be achieved using the following principles:

- consult with local Aboriginal people
- consult the Tasmanian Aboriginal Education Council
- gain advice from Aboriginal Studies Resource Teachers in the Department of Education and the Arts
- use appropriate terminology for Aboriginal Studies
- recognise the existence of sensitive issues
- use content which was accurate and related to a specific Aboriginal group
- realise that Aboriginal cultures encompassed a wide range of family ways of life
- recognise that within Aboriginal societies there were different views which should be explored through the artistic and written works of Aboriginal people

⁶⁷ Ibid., pp. 1-3.

- promote the ways in which Aboriginal people adapted to changing environments and the influences of other cultural groups
- emphasise learning skills important to Aboriginal people such as listening, observing, practising
- establish and implement extensive professional development for all teachers in Tasmanian Aboriginal Studies
- consider the importance of 'The Dreaming' of Aboriginal people when studying their cultures
- emphasise oral tradition

Schools were naturally encouraged to regularly evaluate programmes to ensure that the teaching strategies, learning experiences, resources, content and assessment procedures were appropriate to the objectives and learning outcomes.

RIA WARRAWAH - FUTURE DIRECTIONS

Since its inception, the cooperative has made quite an invaluable impact on the school as well as the general community. As well as the successes previously mentioned regarding the two exhibitions held in July and November, Mr. Paul Kearney, an advocate of cooperative learning and collaborative assessment techniques, visited the school with Mr. Nigel Howards to discuss the cooperative concept with the coordinator and the students of Ria Warrawah. Mr. Howard is a teacher at Paralowie, an R - 12 mainland school which is declared a disadvantaged school. As well as having a large number of Greek, Cambodian and Vietnamese immigrants, there is also a large intake of Aboriginal students in the school. Mr. Howard and other members of his staff were anxious to start a 'Community Enterprise' programme within their school curriculum, and felt the Aboriginal cooperative at Kingston High School would be a pertinent model for Aboriginal and ethnic minority students in their school.

Members of the cooperative at Kingston High School were excellent 'ambassadors', sharing their ideas and video with Mr. Kearney and Mr. Howard. It was at this point that the cooperative concept was not only a model for local Aboriginal groups but for mainland students as well.

The end of year questionnaire and evaluation sheet indicated the decision to continue the cooperative during the 1994 school year was unanimous. Just before the Christmas school break, Annette Downs, Artistic Director of the Terrapin Puppet Theatre and president of the Tasmanian Arts Industry Council contacted the students to see if they would be interested in working on a play titled *Yolla*. Jennie Gorringer thought the students would be willing to branch out into other artistic directions, and with the help of Jim Everett, *Yolla* began to take shape with Annette's help during the school holidays.

The involvement of young Aboriginal students seemed a natural progression within the production. A small number took time during their school holidays to work with Annette at Salamanca, and from the beginning of the school year, 1994, meetings were held at Kingston High for those students who wished to participate by contributing ideas to the production. Two hour sessions were held after school, during activities afternoons and during some lunch hours with Jim, Annette and Lian Tanner (the script writer). By the end of April, ideas were transformed into the makings of a powerful play which would tour schools towards the end of July. The students created works of art, poems and stories which assisted in the design of a play which promoted Aboriginal issues - past and present - to the broad community. It was not an easy task to get a large number of students to forsake their free time, but a group of twelve students did exactly this. A core group of five or six were constant in their attendance, and this enabled Jim, Annette and Lian to arrive at a stage where they could write the words to the play with images contributed by the students.

This experience with the performing arts gave the cooperative students the opportunity to branch into a variety of artistic media, allowing them experiences of a professional nature that otherwise would not have been made available to them within the school situation. The success in bringing into effect a related arts approach to Aboriginal Studies had finally come to fruition. This was an avenue strongly recommended by members of the Aboriginal community who were interviewed earlier in the document. Unlike the previous year when a large number of paintings, prints and multimedia works were produced during the term, the students were content this time to work in the performing arts area.

Ria Warrawah participants also entered artworks, prose and the video they made into the National Telecom Challenge which was open to Aboriginal students throughout Australia. Early in 1994, Ria Warrawah

students achieved national recognition by acquiring the Tasmanian secondary school prize in the National Telecom competition. The purpose of the competition was to 'link the past with the present and the present with the past' in the International Year of Indigenous Peoples. The cooperative students wrote a story, created a painting concentrating on the links, and sent examples of their artworks and the *Ria Warrawah* video to the national challenge. In March, the students were notified they had won \$1000 which went directly into the *Ria Warrawah* funds towards a trip to visit an Aboriginal community in Adelaide during April, 1995. The cheques and plaque were handed to the students in front of 700 students in a school assembly in June of this year.

Alison Andrews, coordinator of *Taragina*, (the Aboriginal expo which was held at the University of Tasmania campus in Launceston and Hobart during late June), arranged to use one of the images which the cooperative students had designed (in 1993) for the *Taragina* promotional wind-cheaters. Riawunna (the Aboriginal centre at the University of Tasmania - Hobart) requested the purchase of the design, but after consultation with members of the group, it was agreed the design belonged to all members of the cooperative, so the image was loaned rather than sold. The students were able to place another \$250 into the *Ria Warrawah* funds due to royalties of \$1 given for every wind-cheater printed. ASSPA funds enabled all members of the cooperative to receive a wind-cheater for their participation in the cooperative.

Along these lines, *Taragina* also requested *Ria Warrawah* students to display their works of art to the public during the Aboriginal expo. Five students who had been given art materials during the June holiday period were taken to the expo as 'working on site' artists. The students were able to share their talents and knowledge with Aboriginal and non-Aboriginal members of the community. Surprisingly, and without hesitation, another five students also gave up their free time on Saturday to attend the expo; one of whom was a grade eleven student at Hobart College. It was during these sessions students were requested to visit other schools to discuss the successes of the cooperative and assist others in starting a cooperative. Risdon Vale and Molesworth requested assistance, along with Taroona High (visited in 1993) and Geilston Bay High in July, 1994.

Also during second term, Laraine Wallace from *Fridge Door* and Lisa from *Bar Fly* magazine made enquiries about interviews, and the Tasmanian Development Resources have added the cooperative to their list of networking Tasmanian Aboriginal arts and craftspersons around Australia.

In an effort to share the work load and help all students feel comfortable with public speaking skills, cooperative members took turns to visit schools within the region. Five members displayed their works of art and discussed the concept behind *Ria Warrawah* during NAIDOC week in July, 1994. Denise Bassett, Aboriginal Coordinator at Geilston Bay High School was eager to share ideas with Aboriginal students and art students at the school. On July 5, *Ria Warrawah* students were requested to discuss their work at a Catholic Education Aboriginal Studies Seminar, and another five cooperative members represented the group at the opening of the new Aboriginal homework centre at Margate Primary on July 6. We have liaised closely with Margate Primary as they, too, have a large number of Aboriginal students and strongly support the Aboriginal community in Tasmania.

It has been a priority to spread the responsibilities amongst the cooperative members so all students had a chance to tell their stories, and relay information about their activities. Self assurance has become noticeable amongst very shy students, and a greater degree of self discipline has occurred in students who previously showed behaviour problems.

A final tribute was paid to the *Ria Warrawah* students when the Terrapin Puppet Theatre gave a free concert to 185 students as a show of appreciation for all the efforts the Aboriginal students put into *Yolla*. The teacher's notes in Appendix 8 explain the transformation process behind *Yolla*, as well as the contribution *Ria Warrawah* students made to the production. Appendix 9 covered the Terrapin Puppet Theatre 'Feedback Form' which allowed teachers and students who had seen the production to comment on aspects of the performance. These returned comments gave excellent feedback to members of the Terrapin Puppet Theatre and to the *Ria Warrawah* students and myself.

Another positive aspect of the cooperative was the manner in which the video *Ria Warrawah* had become a learning tool for Aboriginal and non Aboriginal members of the Tasmanian community. Parents, teachers

and students have been able to see clearly how the cooperative works inside a multicultural school system. The video has become a relevant document, not only for showing the uniqueness of Tasmanian Aboriginal artworks, but as a mirror or reflection of contemporary Tasmanian Aboriginal issues which indigenous peoples around the world have experienced in some form or another. To the coordinator, this video has become an indispensable visual source when asked to speak at meetings around the state and when speaking to indigenous groups overseas.

PROBLEMS TO RESOLVE

A negative aspect of the cooperative is the fact that the demands of the cooperative (lesson time, preparation time, outside school commitments) could not be included in my teaching load. I believed success had to be gained before the cooperative could be incorporated into the timetable. Now that this has occurred, discussions need to be held regarding its formal inclusion in the timetable for 1995. To a large extent, without the enthusiasm and commitment of the coordinator to accept an unusually high workload, the cooperative would most probably have ceased to exist.

For another coordinator to take over the role, the following needs to be stated. It is absolutely essential that the coordinator does not become indifferent or routine-minded. It is also essential that the coordinator does not take on a managerial role which excludes the students from decision making processes. As mentioned earlier in the document, the coordinator must also exercise discreet guidance over social activities, endeavouring at the same time to ensure that these are educational. The (all too real) possibility of the transfer of dedicated staff could also have devastating consequences for a school based cooperative.

Then again, in this time of reconciliation, there is the possibility that an Aboriginal school cooperative which excludes non Aboriginal children goes against the concept of reconciliation. Perhaps as Aboriginal students gain more confidence in their identity, knowledge and understanding of their heritage, they will not guard their Aboriginality quite as tenaciously as members of the Ria Warrawah cooperative do. Only then will the

cooperative be open to non Aboriginal members of the school. Of course, once the numbers become too large, the cooperative in its present form would cease to exist. It would no longer be a viable proposition.

Another major drawback is the fact that there is no recognition of relief for the coordinator. ASSPA funds will not accept requests for relief as part of their budgetary funding. Hence, any trips away with students (field, college orientations, visits to other ASSPA groups, expos, and so on) have to be made only during lesson preparation times or while the coordinator is on long service leave. This lack of foresight is dismissed under the guise of 'double dipping' by teachers already employed under state awards.

Consequently, a relief teacher cannot be employed to take the coordinator's classes regardless of the circumstances. Theoretically, Aboriginal parents are expected to bus students to venues, but practically speaking, most parents work and those who do not would hardly have the confidence to manage students outside a school situation without a teacher accompanying them. And rightly so.

CONCLUSION

Ria Warrawah has enabled Aboriginal students at Kingston High to be proud of their heritage, to identify with members of the Tasmanian Aboriginal community without being ridiculed or discriminated against. There is also a pride amongst non-Aboriginal students which did not exist in the past at Kingston High. There is open encouragement for Aboriginal students to achieve success from both staff and the whole school body. Retention rates have appeared to rise. So too, have the number of Aboriginal students prepared to 'identify'. Aboriginal students now eagerly discuss options at the college level, as well as the university level.

Many of the initial goals and principles have been met. Certainly there is strong collaboration with members of the Aboriginal community. The learning process is very much a holistic one, and the preparation of work has been for an audience, not necessarily for individuals. The learning processes have been cooperative in nature, with an emphasis on sharing, caring and minimal competition. Cross-age grouping continues to be a priority, as does group learning, and demonstration by imitation. Research of Aboriginal groups within the

immediate community took place and a related arts programme was encouraged. There is a strong focus on contemporary as well as traditional art forms, and at all times sensitive issues are handled tactfully. The first and foremost priority, is to appropriate Aboriginal artworks, particularly those pertaining to the spirit stories and sacred images to the rightful owners. The students were also able to respond sensitively to visual form made by Tasmanian Aboriginal artists - both past and present. In adhering to instructional objectives, the cooperative provided an art perspective to students' study of Tasmanian history - emphasising oral tradition.

Enterprise skills can also be noted with regards to decision-making, team-work, a high degree of initiative, skills management, creativity, negotiating skills and the ability to evaluate the weaknesses or strengths of the cooperative.

I also believe the cooperative has met one of the major purposes of the National Aboriginal and Torres Strait Islander Education Policy (NATSIEP) requirements in that students have been given the opportunity to excel and develop talents at least at the levels of attainment as the Australian population as a whole. Increased student fulfilment in learning about their strengths and weaknesses has resulted in heightened self-awareness.

Students have been able to establish patterns of confidence and expectations of success, as well as skills for future employment.

As to the future of the cooperative, Ria Warrawah students have recently been asked to contribute artworks, stories and poems to the final section of the Tasmanian Aboriginal Curriculum K - 12 Guide-lines. I have also recently discussed the possibility of forming a 'cluster' group with Aboriginal Student Support and Parent Awareness (ASSPA) members in the Kingborough area after consulting with Arthur Hamilton and Clair Andersen.

The principals from Woodbridge District High School, Margate Primary and Snug Primary have also responded positively to this suggestion. Enlarging the cooperative to include other Kingborough schools in

the region is an exciting possibility, particularly as there would be an even greater increase of support from Aboriginal parents in the area.

Students from the Ria Warrawah cooperative at Kingston High, along with Students from Margate and Snug Primary, will be meeting with students from Woodbridge to discuss their involvement in the cooperative, to show their artworks and to talk about their trip to Adelaide in April, 1995. As coordinator, it is impossible to predict the future of Ria Warrawah beyond this point, but it must be said that the learning experiences I have gained from working with the cooperative students have been the most rewarding in my teaching career.

"A teaching that touches the heart cannot do otherwise but change us"⁶⁸

⁶⁸ Native philosophy as cited in The Mishomis Book - The Voice of the Ojibway, by Edward Benton Banai, The Red School House, July, 1988.

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APPENDIX 1

ABORIGINAL STUDIES QUESTIONNAIRE - 1991

QUESTIONS USED IN INTERVIEWS WITH MEMBERS OF THE ABORIGINAL COMMUNITY

1. Have you studied Aboriginal history during your primary and secondary schooling?
2. If so, what was the content of the unit or course? (historical, traditional, cultural, contemporary)
3. Was it a 'hands on' learning situation? (cooperative learning or individual learning)
4. Were there inaccuracies in the information taught? (resources, books, films)
5. Was the teacher trained to teach this subject? (empathy or sensitivity)
6. If you were in a position to teach about Tasmanian Aboriginal art to students in primary or secondary schools, how would you - as a member of the Aboriginal community - approach it?

APPENDIX 2**TEACHER QUESTIONNAIRE (SURVEY) SENT TO 25 ART TEACHERS - 1991**

1) Is there an Aboriginal or Tasmanian Aboriginal unit of work in your present curriculum?

Yes

No

If no, proceed to question 10.

2) Which of the following areas are covered (circle which is applicable)

historical

cultural traditional

contemporary

3) Briefly explain your course outline:

4) This course is directed towards which age level?

Grade 7

Grade 9

All four year groups

Grade 8

Grade 10

5) Does the class consist of both Aboriginal and non-Aboriginal students?

6) What assessment methods are employed in this course?

7) Is this a unit of work which you have designed yourself?

- 8) Have parents of Aboriginal students or the students themselves had any input in the design of the course?

Yes

No

- 9) Have you attended any inservice training courses which assisted you in the development of this course?

Yes

No

- 10) What is the major reason for not having an art-related Aboriginal Studies unit in your curriculum? (Please tick one or more sections)

Lack of inservice training

Lack of knowledge about Aboriginal, Tasmanian Aboriginal history

Too little time allocated to curriculum to cover this area of study

This area of study is unimportant

Please list other reasons:

- 11) If there was a unit of work on Aboriginal or Tasmanian Aboriginal art, would you incorporate this into your art curriculum?

Yes

No

(If not, why not?)

- 12) How many Aboriginal students are enrolled in your school?

If you wish to receive results of this questionnaire indicate below. Thank you for your time.

APPENDIX 3**STUDENT QUESTIONNAIRE**

Tasmanian Aboriginal Studies unit - art based
Completed November 6, 1991 at Kingston High School

- 1 Briefly explain what you knew about Tasmanian Aboriginals and their art works before the start of this course.
- 2 Now that you have completed the unit, list a minimum of five new facts which you have learnt.
 - a
 - b
 - c
 - d
 - e
- 3 What part of this programme interested you the most and explain why.
- 4 Which resources (slides, videos, guest speakers, class notes) assisted you the most throughout this session?
- 5 As an Aboriginal student, what did you think about the course?
- 6 As a non-Aboriginal student, what did you think about the course?
- 7 What suggestions could you give to make this unit more interesting?
- 8 Would you like to have more or less practical time for project work?

- 9 What do you think the Dreaming means to Aboriginal people?
- 10 Can you see this idea being developed in the painting and poster work you are presently completing?
- 11 Have you another idea for classroom art work now that you have seen other areas of Tasmanian art?
- 12 Which did you find more interesting - the 'old' art (stone artifacts, petroglyphs, baskets, shell necklaces) or 'new' art (silkscreen prints, lino prints, clay sculptures, teapots).
Explain why.
- 13 Do you think that other students should have the opportunity to learn about Tasmanian Aboriginal art?
- 14 Do you feel the information was too difficult to understand?
- 15 Did you enjoy the course? Please explain.

Thank you!

APPENDIX 4

THE DIARY OF RIA WARRAWAH

APPENDIX 4

THE DIARY OF RIA WARRAWAH

Ideally the reader will have read the rationale behind the cooperative concept which has been written prior to this section. Hopefully, this highly informal journal will encompass the spirit and the goals of the cooperative.

February 15, 1993 (first day back)

The total number of Aboriginal students at Kingston High has been determined by enrolment cards lodged when books have been purchased. By systematically listing the students whose parents have indicated a yes in the 'are you Aboriginal?' box, a total of 24 students are identified - an increase of seven from the previous year. The list becomes more comprehensive when parent contact numbers and addresses have been added. As ASSPA (Aboriginal Student Support and Parent Awareness) Coordinator for nearly four years, it is in my best interests to make certain the lists are kept up to date for parent meetings and for Commonwealth funding purposes. For those who are unaware, the ASSPA programme has been developed as a component of the National Aboriginal and Torres Strait Islander Education policy.

I have discussed my intentions in setting up a cooperative with the principal, Denis Meehan, during the holidays. In the afternoon staff meeting, Denis asked me to discuss my intentions with my peers. I have been the mediator between the staff and the Aboriginal students for nearly four years; for some reason, they do not seem the least bit phased by my intentions. Naturally, all will be revealed as the year goes by and the activities transpire.

After reading through the ASSPA committee handbook which is meant to be a resource guide, the task of handling and accounting for funding provided by the Department of Employment, Education and Training (DEET) appears even more daunting than the previous year. Being responsible for \$150.00 x 24 secondary Aboriginal students is hardly chickenfeed, and must be approached as a business which is fully audited and accountable to a number of people. Sadly, no extra time is given to the teacher or facilitator to enable the programme to be effective, which is probably why most schools have decided to opt out because of the difficulty in finding a willing teacher who is not already shouldering an increased burden in our 'Cresapped' schools. After consultation with other staff in my department, I have set about organizing my class lists so every Aboriginal student who is on an art line will be in my class.

February 16, 1993 (first day for wide-eyed students)

Most of the seven new Aboriginal students have brothers or sisters at the school, so there is little difficulty in identifying them. A quick chat in the corridors, just to make them feel welcome, and to let them know there is a face they can rely on if they need assistance. As a number of letters with my signature have been sent home in previous years, it appears most already are aware of my existence. Plans are beginning to take shape for the first meeting in a weeks' time. Most notices are organised through a morning bulletin, and it is this venue through which the students are notified. As some students may feel embarrassed about admitting to their Aboriginality in a predominantly mono-cultural school, care is taken as to how the students are called for a lunchtime meeting in the art department.

February 24, 1993

It has been decided to hold a meeting at 12:20 p.m. By then the students will have finished their lunch and there would be enough time for introductions. I introduce myself, and briefly explain my role as ASSPA coordinator. Mention of a forthcoming ASSPA meeting is made and all are asked to attend along with a reminder to take home for parents. It is at this point the cooperative concept is broached, with the

forthcoming 'Activities Week' in April as being the opportune time to make a start. The six grade ten students query the repercussions in missing work experience that week in order to work as a group in setting up the cooperative, but they are assured that in a previous discussion with their work experience teacher they would be able to do their work experience at a later stage, (some didn't mind in the least missing school and were really excited about the cooperative idea). In a rather short time, I was able to rationalise my reasons as to why I felt a cooperative approach would be of benefit to the group. I felt it necessary to not say too much in the first meeting - a decision which later seemed appropriate. It was also stressed that students did not have to participate or have any affiliation with this group if they felt uneasy about having others know about their Aboriginal heritage. After dismissing the group, a young lad who had been standing outside approached me saying he would like to participate, but I would have to speak to his parents first. This student was not initially listed, but knowing his enthusiasm in the art department, I felt his omission seemed distressing for him. I agreed to ring his mother as soon as time allowed.

March 3, 1993

I rang the student's mother to explain my role as ASSPA coordinator at Kingston High. After a lengthy discussion it was decided that the student could take part in the activities week session. This conversation had far-reaching implications and it needed to be handled sensitively and diplomatically. I felt strongly the student should take advantage of ATAS (Aboriginal Tutorial Assistance Scheme) in an effort to assist with reading and writing skills, and sent documentation home regarding the guide-lines the next day. Father rang back and another lengthy discussion was held. After assuring the parents that the student would not be missing out on any school work, it was agreed, once again, that he would participate.

March 9, 1993

A correspondence document regarding the first ASSPA meeting with parents and students has been written and sent home with all Aboriginal students. The newsletter describes the forthcoming meeting and invites

parents to meet the Aboriginal Field Officer, and discuss various programmes such as ATAS (Aboriginal Tutorial Assistance Scheme), VEGAS (Vocational and Education Guidance for Aboriginal Scheme) and ABSTUDY (study funds for Aboriginal students).

March 17, 1993

A letter directed to Jim Everett, Aboriginal writer in residence at the University of Tasmania has been drafted and sent confirming previous arrangements for Activities Week (Appendix A).

March 18, 1993

Another short meeting has been called via the morning bulletin. Aboriginal students are asked to meet me in the art department at the beginning of recess to discuss the forthcoming activities week. It had been previously arranged by phone that Jim Everett, Aboriginal writer in residence at the University of Tasmania, would read his past to contemporary Tasmanian Aboriginal Dreamtime stories which were published internationally in the Legends and Landscapes book which had not been illustrated. This was the perfect starting point for the art images which could visually launch the cooperative. I also felt we needed to find a name, or a logo which could be identifiable throughout the state. But in true Aboriginal decision-making, it was up to the group to vote democratically as to which name would be most appropriate. After scanning the Aboriginal glossary of terms, it was decided to chose 'RIA WARRAWAH' which meant sea serpent, and was based on one of Jim's stories. This also tied in particularly well with the informal Kingston High School logo - a tortoise named Myrtle which was now heavily cast in resin and displayed in the front foyer for all to see. Some of the younger students felt uneasy about being part of this group so of the then 24 students; I lost three more students. However, I explained they could join in at any time and I would respect their decisions and be available for them if they needed my support.

One student also stayed behind to explain that her parents had indicated she was Aboriginal on the enrolment form because she was indigenous to Scotland. Could she still participate? She really liked the idea of a cooperative and she loved art. A difficult situation, but I explained that - unlike the past where I combined all my efforts with both Aboriginal and non-Aboriginal students in my programmes, I had made a concerted effort to work specifically with the indigenous students in the school during 1993. I felt it was especially important for them to identify as a group, and once the cooperative was set up there was no reason why non-Aboriginal students could not be involved the following year. I intend to keep my promise to the grade nine student if she still wishes to be involved in her final year at Kingston High. My number of participants now hovered around the twenty mark.

Incidentally, the source of the funds utilized in the setting up of the cooperative were from ASSPA, so I felt there was an obligation to direct the money towards Aboriginal students of Australia. During the previous year, I organised for a mainland Aboriginal troupe (Bahtabah) to visit the school and perform to all seven hundred students. ASSPA funds helped subsidise the cost to the school, and it was a perfect opportunity for both Aboriginal and non-Aboriginal students to reap the benefits of the performance.

March 22, 1993

As mentioned previously, I made a deliberate attempt to have all the Aboriginal students in my art classes throughout the year. I felt this would help with the nurturing of the art work and assist in the opportunity to give advice about various programmes if needed. It was on this Tuesday that I negotiated with Joshua to work on a design for a stamp based on our cooperative name - RIA WARRAWAH. One well-known firm quoted over \$100 for the production of a stamp which could be used on both paper and fabric. Luckily, I was able to track down where that firm had their stamps produced, thereby eliminating the 'middle-person'. After phoning Ems and Ens at Moonah, I was able to get a quote for \$30 and specifications for the art work. This I passed on to Joshua and together we discussed the images which could best illustrate a sea serpent. Joshua completed a number of drawings in his sketch-book, and a reduction/photocopy was made to get a

true picture of the actual stamp size. The drawing was taken to Moonah that afternoon, with a promise that it would be ready the following the week. I collected the stamp and parted with the money the following Monday, just in time for the ASSPA meeting on Monday night.

March 29, 1993

Another reminder was placed in the morning bulletin about the meeting that evening at 7:30 p.m. I also placed another call to the Aboriginal Field Officer to make certain that the arrangements still stood. Confirmed. Food and beverage purchases had been made in the afternoon following lessons, and the sewing room had been filled with books which had been purchased over the years, along with Aboriginal video tapes, framed prints and the new video-camera which I purchased for documentation purposes in January.

Only eight people turned up that evening. On a positive note, the potential to cluster with other ASSPA groups in the Channel area would help with communication and numbers attending meetings. Activities Week was discussed at length, as well as funding, and the rationale behind the setting up of a cooperative. Parents appeared keen and very eager to assist. ATAS, VEGAS and ABSTUDY also were discussed. The informal meeting finished at 9:15 with a promise to meet again soon.

April 2, 1993

After close consultation with the principal and vice-principal, it was decided to have the students utilize a venue away from the school during Activities Week. I felt the Aboriginal group needed to work informally, and not be restricted by the day to day rules imposed in a school situation. Hence, free dress and a flexible timetable were incorporated into the plan.

After overcoming a number of disappointments in finding a suitable venue for the students during Activities Week, I was able to obtain the Kingston Masonic Lodge for \$290.00, which was already discounted from

\$400.00. Upon perusal of the premises, it was decided that the venue would be suitable, especially because of its close proximity to the school. This would enable the students to catch connecting buses to Snug, Electrona, Cygnet and the surrounding areas. After confirming the arrangements with the ASSPA secretary (who incidentally countersigns all my cheques) it was agreed that I request the cost to be closer to the \$200.00 mark. Fortunately, the request paid off and with a saving of \$90.00 we were able to redirect more funds towards the cost of materials.

Throughout the next fortnight, every free moment was used in purchasing materials needed for activities week. Cheques were sent home via Joshua (Clair's son) for counter-signature. Another visit to the tax department finally resolved the sales tax exemption problem which I had been having since January. A trip to the Aboriginal section of DEET also helped clarify the funding situation.

The Masonic Lodge contract arrived.

April 5, 1993

Another follow-up letter had been written to parents informing them of the forthcoming activities week. This letter detailed times, and requested parental support throughout the week. Mention was made, once again, of Jim Everett's guest appearance on the Tuesday.

Confirmation of arrangements with Jim arrived in the mail today (Appendix B). The excitement was beginning to show. A number of Aboriginal students continually asked when the next meeting was going to be held. Two grade ten students were unable to rearrange their work experience commitments. After discussions with their work experience coordinator, it was decided that they should honour their work experience placements. This left me with seventeen students.

A mother rang today to ask why all the correspondence had only been sent home with her youngest daughter. Obviously, another Aboriginal student was missed off the original list. I assured the mother that the daughter would be included in all future group activities.

Easter break

Trips to Tallays, to organize the white 'made in Australia' T-shirts for screenprinting, Stallards for a larger video battery and more tapes for the video camera, Channel Court Fabrics for white material to be used in 'one size fits all' tops, Tandy Electronics for earphones to the video camera (which were unsuitable and had to be returned), exemption forms from the taxation department, Walches for a variety of paints, inks, etc. for the production of artworks, Lincraft for white overlocking cottons, National Pies for the provision of food and Margate for apples. The remaining time was spent familiarizing myself with the video camera which we had hoped to use throughout activities week.

April 14th to 18th

Those Aboriginal students who were in my art classes and also in my Activities Week group were given ideas for possible directions their artworks could take the following week. Anthony started a landscape etching which was scored into perspex and printed with oil-based inks. He followed this up later by using watercolours over the oil-based image. He also started work on a Tasmanian Tiger, simplifying the image by stylizing the design to be used for a T-shirt design. He made his stencil out of contact adhesive which, because of its flexibility, proved to be a godsend the following week. Anthony decided to use the three predominant Aboriginal colours in his design - yellow, red and black. It looked extremely effective. Tammy, although not participating during activities week due to day-camp commitments, had been working on a lino-cut in class. The images consisted of a series of animals, also stylistically drawn, and looked to be a promising set of prints. Joshua returned to the art department on a regular basis to familiarize himself with

the video camera, as I had made the request he take charge of documenting the proceedings the following week.

April 19, 1993

I held one final meeting during recess for all students in the group to remind them about free dress and arrival and departure times. Students were requested to bring along other types of food if they felt pies and apples were insufficient. I also reminded them to meet in the art department the next morning at 8:45 a.m. sharp.

The principal agreed to allow Loraine, my art aide, to assist me during the week when she was not working with physically handicapped students. A highly artistic person in her own right, it was a stroke of good luck to have her assistance for part of the week. Loraine had been assisting with the organization of materials and books prior to the camp, so she was in a perfect position to be of tremendous help to both myself and the students.

The remainder of the afternoon was spent ferrying materials to the 'Lodge' in preparation for the days ahead.

April 20, 1993 (Day One)

The pies were collected on the way to school. Will this be enough? I have arranged to meet Mr. Blyeth at the 'Lodge' at 8:15 a.m. to go over the contract and discuss the daily cleaning procedures. A quick return to the school by 8:45 to collect the students as some were unaware of the exact location of the venue. As in most decision making situations, I designated the 'elder' students responsibilities in looking after the younger children. The four grade ten students were most agreeable and eager to accept new responsibilities.

We arrived at the 'Lodge' around 9:10, and, after attendance was taken, a meeting was quickly underway to assign task-based responsibilities such as toilet duty, kitchen duty, hall and ground duty. The usual 'ground rules' were given and by the time the trestles were constructed in the big hall we had our first visitors.

Leonie and Tanya arrived from Karadi - the Aboriginal Women's Cooperative in Berridale - to assist with the overlocking of the tops. After setting up the overlocking machines, they waited for Jim's arrival. Jim arrived just before 10:00 and had a coffee while we set up the video equipment. We gathered all the students into a semi-circle and Jim was introduced to guests, teachers and students. Joshua recorded the proceedings on video. After a number of stories were read from Legends and Landscapes, Jim improvised with other stories about his family and other families in the Channel area. His enthusiasm was spell-binding, and to say the students were attentive would be an understatement. At question time, however, most appeared self-conscious and said little. Jim took this in his stride and continued to narrate stories and poems which he had published. Jim's daughter, Ebonee, featured in one of his stories, and this helped to make the group feel more at ease.

After morning tea, Jim decided to stay on. This was welcomed by everyone, with many students talking to him on a one to one basis. After mentioning specific animals which were discussed in Jim's stories, Loraine went over the paper making process and I showed the students how to use the specialised paints, stencils, cards, and ideas which could be developed at the ceramics table. The following Aboriginal books were on hand for inspiration (Appendix C), though it was stressed that simply copying published artworks was unacceptable for copyright reasons. Everyone had to start with the drawing stage, and from there they were allowed to carry their designs into a number of areas. Realistic images (such as lizards, fish, sea serpents, black cockatoos) in Jim's stories were excellent starting points for the production of multimedia images. Particularly in the case of screenprinting, these images could be reduced, simplified, altered, added to and abstracted for an effective design.

Jim stayed on, talking individually to the students and taking note of their ideas. I was particularly impressed with his accessible nature and comfortable approach with the students. I explained my hesitation in using

the sacred symbols which were carved into rocks at Mt Cameron West. After speaking to two prominent members of the Aboriginal community the year before, I had decided that as a non-Aboriginal, I should not incorporate them into the design work for the cooperative. Jim, however, felt strongly that I should. As he pointed out, the Aboriginal students had every right to use these symbols in their work. I therefore produced copies of the symbols the next day, but made certain the students knew that I, as a non-Aboriginal, was not in a position to use them. I made a mental note that only Aboriginal people should have access to the T-shirts with that particular design on them.

Jim and I also had a lengthy discussion about the books which I purchased and made available to the students during the week. All were satisfactory with the exception of Burnum Burnum's Aboriginal Australia, which suggested that Tasmanian Aboriginals became extinct in the 1860's (a misconception often made by Tasmanians today). The book was withdrawn from use during the week.

Jim accepted lunch with us and promised to return on Thursday afternoon at 2:00 to show the group two videos which he had helped produce. We thanked him profusely, and promised him a complementary T-shirt for being such a tremendous help to us.

Work progressed smoothly throughout the afternoon. After the popcorn and cordial break it was time to clean the hall, as the 'Cubs' would be arriving shortly after we left. When everything was cleaned I demonstrated how to complete a silkscreen print with the help of Anthony's Tasmanian Tiger design. The first of many designs, we decided to make six prints based on the one design. As it was a three-coloured print, we started with the black, and then worked our way to the red and finally the yellow. They seemed impressed, and I was pleased to be able to finish the day on a high note. Finished, but exhausted.

April 21, 1993 (Day Two)

It became apparent the number of pies ordered was not enough, so an increase was made and they were once again collected on the way to Kingston. A hurried stop-over at the school allowed for additional provisions in the materials and equipment department. The principal mentioned he would drop by sometime that afternoon. All the students were asked to meet me at the 'Lodge' rather than at the school, and, as time permitted, I was there just after 8:00. One very early student asked if I could make it even earlier as his mother had to be at work by 7:45. I explained that the morning officially did not start until 9:00 and that he was lucky to have me there an hour early that day. Nevertheless, he was keen to make a start and before long all but one student turned up. That made a total of sixteen students for the day.

I have not attempted to broach the subject of student behaviour as of yet. Being familiar with most of the students I was taking away from the school situation, I was aware of those whose behaviour (for a variety of reasons) was lacking in the school environment. As many of the students were already members of my art classes, I was in a position to see first-hand the manner in which some students behaved and I dealt with it on a one-to-one basis whenever possible. Their behaviour was hardly angelic, but I was not walking into this blindly. My method of management was to get the older students who behaved in a reasonable manner to work with the more unmanageable ones. This was successful on most occasions, but there were still incidents which needed firm decisive action instantly.

In a reaffirming manner, Jim's stories were discussed amongst the group once again, and any questions were answered about the artworks themselves. The sixteen students were very keen to start work, and after task allocations, they began immediately. A number of students approached me with designs they had worked on the previous evening, and it appeared that paper making, cards, lino-cuts and silkscreen printing were most popular. Each design had to be altered to address the nature of the medium, and before long a number of art works were in the pipeline. Amidst this, morning tea, lunch and the ceremonial kicking of the football all played a stabilizing role with the students. Ebonee managed to make a ceramic face which was

initially pressed into a plaster mould for the basic form, and she had intended to glaze the surface once the clay had been fired. I felt the nature of the clay did not lend itself well to the students during the week. It proved to be very messy and far too delicate once the work had to be transferred back to school. In future, this was a medium which would remain in the confines of the art department.

Thankfully, the principal was true to his word and arrived on the doorstep in the early part of the afternoon. He spoke individually with the students, and even made a commitment to buy two of the T-shirts which were being produced that afternoon. Two parents also appeared at the door, and although they did not stay long, they were welcomed with coffee and a chat about the work.

The end of the day saw a number of new prints being designed and in various stages of printing. One young lad was ill during the afternoon so I explained it would be best to stay home the next day to recover from the flu. Now I was down to fifteen.

April 22, 1993 (Day Three)

Once again the pie order was collected on the way to Kingston and arrival time was around 8:10. Nathaniel arrived late, producing a note from home stating he felt unwell, and requesting for someone to take him during the day if he did not improve. Fortunately, Loraine was available to do just that. And then there were fourteen. After taking attendance, the itinerary was discussed, with a reminder that we would be reporting back to school at 2:00 to meet with Jim Everett and to view his two videos. Praise was always being given to those students who performed their responsibilities well, and to those who applied themselves to the tasks at hand. Every day brought new designs from home and these were quickly applied to a number of media. We discussed the possibility of going to Pizza Hut the final day, and after making enquiries as to the cost and the booking of the bus, we went ahead with the arrangements. Although all cheques had to be countersigned, I never once had difficulty allocating finances. Unlike many programmes of this nature, I was very fortunate to have the Aboriginal community back the vision of a cooperative.

Unfortunately three students had to be chastised for throwing things outside. I dealt with this by writing to each parent, asking for a signature to my letter which explained my disappointment in the child's behaviour. I also stated that the child would be sent home before lunch the next day if he had to be spoken to again. Not being certain of the repercussions, as I had not taken this approach before, I was unsure of the responses I would get the following day - if indeed there were any.

The afternoon went quickly, and before long we were back on school grounds watching Jim's two videos. One of the videos showed the various aspects of mutton birding and the families who gather each year to make the pilgrimage to the islands to collect mutton birds. The other video covered the history behind Oyster Cove and examined issues which affected Tasmanian Aborigines of today. Jim allowed time for questions, and was thanked profusely for his efforts. The students were dismissed from the classroom, but not before Jim was given his T-shirt which was based on one of the stories covered in Legends and Landscapes incorporating the black cockatoo. We thanked him and invited him to return to our exhibition of the artworks during NAIDOC week in July.

April 23, 1993 (Day Four)

After paying for the pies consumed during the week, I made it to the 'Lodge' at approximately 8:15. A major portion of the day's events would consist of cleaning the hall from top to bottom. The bus for the Pizza Hut had been booked for 12:30, so there was not a lot of time available to complete major works of art. It was decided they would have to wait until the students were back in their classes. The non-Aboriginal students would also be able to experience first-hand the work involved in organising the forthcoming exhibition. All three students who had notes sent home the previous day had returned letters from parents. The parents also noted their disappointment in the behaviour of the students, and promised to support any actions I may have needed to take on the last day.

After a prompt start, we worked until 11:30, and then started the massive clean-up campaign. I put the final year students in charge of the rest of the group while Loraine and I transported materials and still-damp artworks back to school. Mr. Blyeth arrived promptly at 12:00 to inspect the venue, which fortunately was to his satisfaction. With half an hour to spare, I asked the students to comment on the week; the importance (if there was any) of being part of the group and whether they felt they would like to continue the meetings and the artwork once they were back at school. All seemed to think the week was highly productive.

After a terrific feast at Pizza Hut we headed back to school to catch connecting buses. Students were told to take one of the artworks they had produced throughout the week home to show their parents - and return them on the following Monday. Loraine and I tried to correct a few minor printing problems on some of the T-shirts, but decided to 'call it a day'. A number of students made a point of thanking us before leaving for home. One grade ten student acknowledged the week would never have happened if we had not been prepared to make it happen for them. How true. A long-awaited weekend was on the horizon.

April 25, 1993

Although it was a Sunday, I thought I would go through the video which was taken during Activities week. I wished I hadn't. The picture was anything but steady. In fact, it occurred to me that for some strange reason the tripod had not been used at all during the shooting. I was so concerned with the proceedings that I had not bothered to check whether a tripod was being used for filming! Jim's first hour of story-telling was almost a complete disaster because of the incessant shakes. I decided to put the video away and leave it until I had the courage to view it in one sitting.

April 26, 1993 (the Monday after)

It was a priority for the week to wind down and gather fresh steam for the oncoming onslaught. A number of students asked about the video - when could they see it? I managed to put them off until I had the opportunity to survey the damage. The thought of having little, if any documentation for future reference was disheartening to say the least. Two letters arrived in the mail - both unexpected from students who had participated in the activity group (Appendix D).

April 28, 1993

I decided to ring Nick at Spectangle Productions to discuss the cost of a video being semi-professionally edited. After viewing our ninety minute tape from the week before, I estimated we would be able to keep ten minutes at the most. And as Jim Everett had requested a copy, I thought I had better try to save something from the ninety minutes. My knowledge of cameras was limited and with the excitement and distractions of the week I was in no position to give professional help to the students using the camera. I had learnt a tragic lesson.

Nick explained that some professional agencies could quote anything up to \$100/hour. We bartered over costs and agreed to a final payment of \$500 for four tapes and whatever we could salvage from the wreckage. A quick call to Genevieve (my Aboriginal Field Officer) and I was able to allocate funds for the recording of the cooperative. A thought would have to be given to titles, acknowledgements, cast, voice-overs and a possible script. The whole idea seemed incredibly daunting.

April 30, 1993

The priority of the day was to deal with the 'End of Year Report' and 'Funding Application for 1992' report. Without balancing ASSPA (Aboriginal Student Support and Parent Awareness) funding allocation for the

previous year, I would be excluded from funding from June onwards. Naturally, this would dramatically affect the cooperative and upcoming exhibition. A mistake previously made meant that the budget was constantly incorrect. As it happens, the report was balanced on the fiscal as opposed to the calendar year, and once this was rectified, the reports could be sent in to DEET for money to be allocated after the first of July.

May 1, 1993

Although it was a Saturday, I could no longer procrastinate with the editing of the video. The tape went for a total of ninety minutes, and this included Jim's introductory stories along with the activities of the week away from school. It took no less than five hours to edit the tape from beginning to end. Notations had to be made as to where to cut and what to keep. This task was made somewhat easier as Nick (sound specialist at the recording studio) had synchronised the tape to numbers ranging from seconds to minutes to hours. Nevertheless, the seconds had a tendency to overlap, and often I felt totally out of my depth with what I was trying to do. By editing the video away from the studio we were able to keep costs down to a minimum. I arranged to meet with Nick at the recording studio in a fortnights' time.

May 4, 1993

As well as organising the cooperative during 1993, I had requisitioned the education department for major work to be completed in the ceramics area. A classroom had to be extended, along with alterations to the dark room and kiln room. Lack of working space, along with silica dust particles from the clay meant the ceramics area could not be utilised safely. After years of requests to rectify the numerous problems, we were told major renovations would occur during the year. I was given assurance that the work would be completed by July. This also coincided with NAIDOC week, and with the 'International Year of Indigenous Peoples' at hand, it was decided the opening of the exhibition and sale of artworks by the Ria Warrawah students would take place on the 6th of July. It was time Kingston High had an art gallery of its own.

May 7, 1993

Once the date of the exhibition was set (according to renovations) it was time to notify people who would be playing a major role. First, Jim Everett had to be contacted to make certain he would still be in a position to open the exhibition. A phone call could always be followed by a formal invitation at a later stage. As Jim was currently working as the Aboriginal Writer in Residence at the University of Tasmania (Riawunna), it was not difficult to get a quick response from him. He said he would be delighted to follow up the initial story-telling session by officially opening the exhibition on the 6th of July. Should a letter to Robert Tickner, the Minister for Aboriginal and Torres Strait Islander Affairs be sent as well? Jim spoke about his close friendship with the Minister, so it was agreed that he would also be sent an invitation to attend the opening. Due to problems in West Australia, Mr. Tickner was unable to attend but sent his best wishes for opening night.

The evening was spent before a computer typing up the "cuts and keeps" of the video which had to be professionally edited the following week. Another delicate four hour job, particularly as the timing had to be absolutely correct so the recording machinery could identify each nuance in the recording studio.

May 10, 1993

A final call was made to the Tasmanian Aboriginal Centre to confirm arrangements to have the exhibition during NAIDOC week. It was essential that the date would not clash with other events for that week, and after some discussions, the 'TAC' agreed to put the date on their calendar of events for NAIDOC week. I managed to speak to Jennie Goringe, a past student and one who has given me considerable assistance with regards to the original Aboriginal Studies unit in 1991. As an ex-Kingston High School student, she was keen to view the work and discuss preparations for the exhibition. I set aside a couple of hours the following day, and we met in the art department to view the works. She explained her concern about the influence 'dot' paintings had on students' works of art and the fact that this was unfortunately becoming a universal tag

which applied to all Aboriginal tribes. A large section of the main body of work was set aside to discuss this concept. I assured her that our images were based on Jim's spirit stories, and showed her examples of what had been drawn and printed. The patterned cards the students had designed for the invitations were simply that - images which incorporated patterns which were conducive to the medium (in this case, puff paints were used). After discussing a number of artworks, Jennie and I decided to get together over the term break to organize an invitation list for the exhibition. We parted ways, with the promise that she would assist me if and when I thought it was necessary.

May 21, 1993

Another four-hour session at Spectangle Productions trying to come to terms with video editing. Nick and I had to take it slowly - step by step - as each micro-second made a difference to the way in which the video was aligned. There were some limitations, however. Nick reaffirmed he was a sound recording studio specialist, and not a specialist of a video recording studio. We were both in a learning situation, as he had never attempted to edit a video in this manner before. Obviously, this helped in keeping the costs down. We went from an edited one and a half minutes to four and a half minutes. There would still be another twenty minutes of shooting at school before we got to the completed stage - roughly fifteen minutes. It was decided that we superimpose images over Jim's story of the fish spirit - Ria Warrawah. This was for two reasons, the first because of the shaky filming and the second so as to keep some sort of resemblance of a story in place. The quality of the original video was even more appalling than I had originally thought. Another session was booked for the following week, in the hopes that we could complete the majority of the work before the end of term. As it turned out, this was not to be.

May 28, 1993

A few last minute chores before the beginning of the fortnight break. Another letter, similar to the one sent to Robert Tickner, was drafted and sent to approximately twelve members of the community - Aboriginal

and non-Aboriginal. I had completed the design for the invitations the previous week, and was quite pleased with the layout and design. There were two options, and after a number of experiments using the computer fonts, it was decided to go for the 'soft' script. Or the 'un-computerised' font. Two selections of quality-marked paper enhanced the two invitations which were to be sent out. One option included the individual logo designs which the students worked on, and the other option included a photocopied logo in sepia. It was inconceivable to produce all the hand-designed logos needed for the approximately fifty invitations which were going to be sent out in the following weeks, so the photocopy had to take the place of the original. I think it succeeded in achieving this goal.

The afternoon was spent hand printing seventeen silkscreened images of the Ria Warrawah sea serpent on watercolour paper. Hopefully, these could be used as the background for the posters which could be sent to venues in the community. The information which was printed earlier could be photocopied over the image of the serpent. Angela, the grade ten student who was responsible for the original design, returned to the art department to re-screen another five T-shirts to be certain there would be enough for the exhibition. In spite of a two-week break, there was still a lot of work which had to be tackled over the holidays.

June 1, 1993

After much consternation and trial and error, it was discovered that the posters which I had printed on special watercolour paper would not feed through the photocopy machine. This was an incredible disappointment, because of the previous amount of time spent on the work, and the quality which could no longer be achieved through this method. The only option left was to cut and paste the original onto a backing sheet and make colour photocopies of the original. This was going to cost another \$10.00 per poster and the result was not as professional. After seven laminated copies were made, they were delivered to various venues. Although it was important to let the community know about the opening, I was hoping the invitation was not too open because we did not want to end up 'feeding the masses' on the evening of the opening.

June 4, 1993

The final session at Spectangle had been arranged. I rang Joshua (grade ten student) and reminded him about the 2:30 p.m. appointment with Nick. After a number of trial in drafting up the introduction to the video, it was decided to keep the introduction short and succinct. We only had a 45 second gap to work with, so timing was crucial. I asked permission to use Ros Langford's print "The Returning" as a background for the introduction. Much to Nick's chagrin, there was no time set aside for rehearsals, and this proved to be a limiting factor throughout the afternoon. Joshua and I finally settled on the introduction - unlike the tongue twister I had originally written. We could begin to empathize with newsreaders as it was difficult for Joshua to look at ease and comfortable with the 'audience'. After three hours, we had finished the introduction and it was now a question of adding the music to the video (which, after the latest additions, increased to nine and a half minutes). Message sticks were unacceptable (not indigenous to Tasmania) as was didgeridoo music (also indigenous to mainland Aboriginal groups). A compromise was made, and it was agreed that in spite of the extra cost, copyright music appeared to be the most appropriate for the occasion. A letter requesting permission to obtain copyright would have to be sent before the video was completed. It was decided to leave approximately 60 seconds available on the video so the completed exhibition could be filmed along with Jim's opening speech on the night of the 6th. That would make the video ten and a half minutes in total. A down payment of \$300.00 was given to Nick with a promise of the remaining amount in a fortnights' time. Other invitations and various letters explaining the cooperative were sent to Bruce Davis and Judy Tierney.

June 7, 1993

The day was spent shopping for items which would be needed for exhibition articles. Mount board was purchased, as were sheets of quality paper for further invitations (if needed). Another trip to DEET, as the funding application was still incomplete which meant the funding still had not been approved, and one final trip to school to check on the alterations to the new art gallery. The ceiling had been removed and replaced, but the floor had not been started. This would make teaching extremely difficult on the Tuesday,

as I still had nowhere to put my grade ten classes, and the weather was too inclement to send students outside. Office staff relayed messages regarding previous invitations sent, and, at this stage, there were three acceptances and one unable to come along to the exhibition. Unfortunately, Bevis had other commitments in the north of the state so he also was unable to attend the opening. We received a letter from Jim accepting the invitation to officially open the exhibition on July 6th (Appendix E).

June 13, 1993

The day was spent drafting a letter to the parents of the Aboriginal students at Kingston High who participated in the cooperative since the beginning of the year. Another twenty invitations were posted as well - to both Aboriginal and non-Aboriginal groups and members of the community. The 'Mabo' case has finally exploded, with repercussions still unknown at this stage. Hopefully, this will not have a detrimental effect on the proceedings to date. An example of the hand-designed invitation is in Appendix F.

June 14, 1993 (first day back second term)

There are only two responses to the invitations sent out in previous weeks; one from Robert Tickner and the other from Bruce Davis - both unable to attend the opening. It was really a matter of protocol that they were invited, and with the confusion about MABO heating up in Western Australia, I am not surprised that the Minister for Aboriginal Affairs cannot attend the opening in Hobart! Bruce Davis complemented the programme, saying it was a commendable achievement for the Ria Warrawah students (Appendix G).

Before I have a chance to get to my staffroom, two of the students in the cooperative have asked me to see the canvas paintings they have been working on over the holidays. Lauren and her sister Rebecca have completed two decorative paintings - both similar but both unique. Lauren also produces a number of cards which she has worked on as well, and this time she has used positive/negative images in black and white. Very effective. The day was shaping into a positive one already.

June 18, 1993

By the end of the week the pressure started to rise. After another edition of T-shirts; Angela cutting the stencil and Anthony using the squeegee (the cockatoo series) the lack of time for the preparation of the exhibition was starting to show. There is a tremendous amount of work involved in an endeavour such as printmaking, and the slightest mistake automatically costs you the price of a new T-shirt (in this case, \$8.00 before anything is even applied to it). Most of the work is completed either in the lunch hours or during class time *if* there happens to be a lull. Three of the Ria Warrawah students are in the 'special' unit, and as the teacher in the unit is happy to see the students being productive, he is willing (thankfully) to let them out of class at various intervals to work on cooperative designs.

June 21, 1993

Denis, the principal, has approached me about the Parents and Friends meeting on the 29th of June to make certain that everything is organised. Information was sent out via the newsletter (Appendix H). As mentioned earlier, the principal felt it would be a perfect forum for both Aboriginal and non-Aboriginal parents to absorb the workings of the cooperative. I agreed whole-heartedly, and thought about taking a couple of the students who were involved along as well. Although the video is still unfinished, it would be acceptable to show the nine minutes that have been completed - we are waiting to film the opening of the exhibition before we complete the video, and of course, that will not happen until after the 6th of July. I managed to get Joshua and Angela out of class to respond to a call from Taroona High's ASSPA committee asking about the workings of our ASSPA programme and the cooperative programme. Thankfully, the principal collected them, as I had a class to attend to.

June 28, 1993

Another meeting of the Ria Warrawah students was held during the lunch hour. As publicity increases, the number of students attending the meetings rise. All are eager to assist, and a number of students are staying behind during the lunch hours to complete work for the exhibition. There is almost a carnival atmosphere now, with everyone being on their best behaviour and getting along extremely well (unlike some instances during Activities Week in April). The group constantly talk about the forthcoming exhibition; whether their parents will be attending, and how many relatives will be arriving on the night. (All Ria Warrawah students' parents were sent individually-designed invitations to the opening the previous day.) Judy Tierney's response to her invitation was most supportive (Appendix I).

June 29, 1993

There have been a number of responses to the Parents and Friends meeting this evening. As many students were in the middle of exams, it was difficult to get the students to come along to the meeting - understandably so. I set up the video machine in the library and Loraine (the indispensable art aid) helped choose the exhibits for the evening. We tried to have a mixture of cards, T-shirts, paintings and prints so the parents were aware of the creative side of the work produced from activities week.

Approximately forty-five parents turned up for the meeting this evening. A positive result, number-wise. I explained the concept behind the cooperative, the history behind Jim's stories in Legends and Landscapes, and the reasons why I deliberately chose to work with the Aboriginal children in the school. One parent felt 'put out' because her son was not allowed to be part of the cooperative because he was *not* Aboriginal. I went into lengthy detail about my reasons for positive discrimination in the International Year of Indigenous Peoples, and the fact that for 22 previous teaching years I had worked specifically with non-Aboriginal children. I believed that there were comparable programmes on offer to that child at the school throughout the year, though not necessarily in the form of a cooperative. She seemed placated. After a number of

questions were answered, I played the (unfinished) video to the parents and friends. This was the first opportunity the principal and vice principals had to view the work of the students and the cooperative. This was followed with a display of the actual completed examples ready for hanging in the exhibition. Many were impressed with the 'professionalism' of the work. I talked about the value the programme has had on Aboriginal students in terms of increased self-esteem and the ability to confront new learning situations with optimism. Non-Aboriginal students were beginning to show tremendous interest in what the Aboriginal students were doing in the school, and this in turn gave the Aboriginal students a more positive image. After teaching art for a number of years, I was beginning to see a new interest in Aboriginal art amongst both Aboriginal and non-Aboriginal students. Many of the children were beginning to adopt Aboriginal designs in their work (possibly due to the success of the cooperative students' works) which seemed to appear in a number of multimedia artworks.

The parents and friends were invited to the opening and were also invited to view the new art gallery which was to be opened in a couple of weeks' time. Thankfully, the meeting finished around 9:00 p.m.

July 2, 1993

Only four days to go! Another lunchtime meeting was held to see if there were any problems with the students attending the opening of the exhibition. We had just received word from Tas TV that they would like to do a story on us so I made certain that all would be involved in some small way when they arrived on Tuesday morning. Work started to go up on the walls, although there were still some paintings without frames which need attending to. The students could see the exhibition coming together. Fortunately, after a major wall had been demolished, and the ceiling, floor and painters had been in, the room was actually beginning to look like an art gallery. We promised to meet again on Monday to discuss the information to be given to Tas TV, and to decide who was going to be the spokesperson (or persons). I spoke with Joshua and Angela about how we were going to tackle the talkback programme the Ria Warrawah students were asked to participate in on Monday morning with Rick Patterson on 7ZR. They seemed keen to go

ahead with the programme, so I confirmed the arrangements with the ABC that afternoon. The rest of the day was spent trying to finish the task of displaying the works. The job will have to be completed on the Saturday afternoon in readiness for the official opening of the gallery by the principal.

June 3, 1993

The exhibition is complete - in time for the official opening. There may be some last minute alterations - particularly to the rearrangement of the cards and the hanging of the T-shirts. The video machine has been put in place for the evening so participants attending the opening can view the 10-minute tape the students produced.

June 5, 1993

The number one priority, of course, is to deal with the Rick Patterson appointment at 11:15. Fortunately, I can use my lesson preparation time this morning to take the students to the ABC and return in time for my afternoon class. We were all a bit nervous on the way to Hobart, but I tried to go over the questions that I thought would be asked to eliminate anxiety. Once at the ABC, we ended up waiting longer than expected. As it was officially NAIDOC week, we overheard a conversation Judy Jackman had about the Aboriginal creche and kindergarten which was on prior to us. Although a most timid young lady, Angela managed to make a few comments, and Joshua handled the experience well considering it was his first time in a radio station. We managed to get a copy of the tape and stopped at the Curriculum Services Branch on the way back to Kingston High to take part in the official celebration of NAIDOC week and participate in the flag-waving ceremony.

Once back at school, a number of calls confirming arrangements and handling acceptances had to be attended to. Confirming arrangements with the KHS Band, Salters glass hire and the catering service

(hopefully 120 will be enough). Invitations had been sent to the principal and staff regarding the official opening of the new KHS gallery on the Friday afternoon when classes had finished.

July 6, 1993

This is it, the moment we have all been waiting for! I had made previous arrangements with the staff the previous afternoon to allow the cooperative students out of class for the period of time that Tas TV would be filming. It was agreed amongst the students that since Joshua and Angela had been successful spokespersons for the cooperative in previous times, they should deal with the cameras. Angela bowed out gracefully, but Joshua eagerly accepted the challenge. At 9:30, true to their word, Tas TV arrived to film the exhibition and to speak to the students:

The room has never looked this spectacular. We assembled the students into the gallery for filming, and then shortly afterwards, Joshua was asked to talk briefly about the cooperative. All appeared to go well - but we would have to wait until the 6:30 news to see just how well.

The rest of the day was spent preparing for the evening; the caterer arrived with the food around 2:00, and the glasses had been collected during the lunch hour. Tables were set up in the room adjacent to the gallery for drinks and food, and the music department assisted with the setting up of the microphone. Another call to Jim (Everett) to make certain everything was going as planned, and, after attending to a few last minute details, everything is in readiness for the evening.

I was still uncertain as to how many would be attending (as a number of people had still not responded to the invitations), but arrived at the school at 7:00 to meet parents of the cooperative students already assembling in the gallery. A few last minute alterations to my (very) short introduction speech, and the rest, as they say is history.

We were inundated with both Aboriginal and non-Aboriginal people from around the state. Many had responded to the advertisement in the 'Mercury' regarding the opening (Appendix J). Well over two hundred people attended the Ria Warrawah opening on the evening of the 6th of July. Fortunately, a colleague was able to video the events which took place during the evening. Jim was in tremendous form, and was the perfect choice for the official speaker. His stories and anecdotes were absorbing and most enlightening.

My speech was very short, and went as follows:

"I believe education should give children a strong sense of identity with confidence in their personal worth and ability. I believe the spirit of this cooperative will enable us to reach this goal. Thank you to everyone who has made this vision a reality. To Jim, whose stories were our greatest inspiration, to Loraine, who was always there through 'thick and thin', to Denis, our principal, who believed in us, to the Aboriginal community and finally, to the students of the Ria Warrawah cooperative - for it is through their artworks this dream has become a reality."

One person bought five major works to hang on wall of her restaurant. Other works were purchased by members of Aboriginal centres throughout the state. Two works were purchased by Riawunna - The University of Tasmania. Throughout the rest of the evening, orders were constant. We had to take a number of 're-orders' as many people were disappointed when the article or painting they had wanted to purchase was sold - hence a number of works were already in the pipeline for our next sale and exhibition. It was increasingly obvious as to which works of art were in most demand, and students took note of this for future marketing sales. The cooperative students were tremendously helpful; filling glasses, organizing food, discussing works, etc., and after two and a half hours, the evening had come to a close. But for the cooperative students, this was only just the beginning.

July 7, 1993

After the initial clean-up of the gallery, it was back to work as usual. The art teachers made use of the gallery exhibition by showing art classes through the gallery and by discussing the work in the exhibition. The students felt as if they had been a part of the exhibition because they had seen the work in progress and the gallery being built. Already discussion was taking place as to who would exhibit next and when. A

call from the Aboriginal creche confirmed an arrangement to have the children view the exhibition on Friday afternoon, and there had be a steady stream of parents and friends who were unable to attend the exhibition the evening before dropping in to the school to view the work. A letter from one of the parents was dropped in to the office and takes the form of Appendix K.

July 8, 1993

We had a call from the Community Aid Abroad Hobart branch to request another exhibition - this time in the Long Gallery later in the year. Knowing the size of the Long Gallery, I started to panic and said I would get back to her about it when the our present exhibition was over. Another lunchtime meeting to thank the students and tell them how proud and impressed I was with their efforts. I made mention of the CAA proposition (gallery fees would be paid by them) and tested their response. They thought it was a great idea, and unanimously voted in favour of supporting another exhibition in November. I pointed out that they would have to, once again, work over lunch hours, and make a commitment to complete the works on time, and they still agreed to do the work. It was obvious that the cooperative was going to be an ongoing concern, and already back-orders were being filled.

July 20, 1993

A Mornington Primary School teacher had heard about our video and requested permission to show it to the students in her class. I had to decline, saying it was still unfinished, but I had hoped to complete it during the September holidays - and then she would be welcome to view it. I finished filming the exhibition the day before it was disassembled, and rushed it to Nick at Spectangle to complete the last minute and a half. Nick telephoned a couple of days later to say the heads on the video camera were broken and that I would have to get the camera repaired before he could complete the Ria Warrawah video. I attended to that, and booked in to complete the work on the 8th of September.

August 11, 1993

Ebonee does not like to making the actual sculptures out of clay, but she is happy to decorate the masks. Ebonee's masks were very much in demand, so Lauren has agreed to alleviate the workload by making the masks for Ebonee to decorate. Anthony has agreed to cut Ebonee's stencils of the black cockatoos while the masks were being decorated, and Angela has agreed to print and hand-paint Chantelle's fish design on material. This is the cooperative spirit in action! Hayden continues to give up his lunch hours to work on his paintings, and we have made Kellie, a new Aboriginal student from South Australia, feel welcome.

August 25, 1993

I have discussed with Clair (Joshua's mother) the possibility of sharing the November CAA exhibition with other Aboriginal (adult) artists in the state, as I feel the task is too daunting for us. Clair has assisted with the design of the Aboriginal Studies syllabus, and has been a tremendous moral support for the students at Kingston High. She has helped us with her 'networking' skills, and has had faith in us from the beginning. Clair has recently organized an exhibition of Tasmanian Aboriginal artworks in the north of the state, so she is aware of what is happening in the Aboriginal community. She welcomed the idea, and we agreed to discuss the matter further during my school holiday period.

September 8, 1993

After a break from the machinery of the cooperative, it is time to get back into it. The afternoon was spent with Nick at the recording studio to complete the one and a half minutes from the approximately two hours filmed since the video had been previously completed to the nine-minute stage. Altogether, we have taped over three hours' work; a number of segments were saved, but far too much for a minute and a half sequence. This is what absorbs the time - cutting in and out to make the video flow. Finally, the video is

finished, and the copies promised to Jim and the Aboriginal Centre can be delivered (along with other artworks which were back-ordered).

September 16, 1993

The first day back third term. Already students have been approaching me with work which they completed over the September holidays. A notice was left at the office from the Veterans' Affairs Department asking if we would include work created by our cooperative into a display at the Veterans' Affairs Department in Hobart to celebrate the International Year of Indigenous Peoples. Apparently, efforts were coordinated within Commonwealth Government Departments by members of the Tasmanian Regional Equal Employment Opportunity Coordinators Committee to organise an exhibition. Happily, they thought of our cooperative when they decided to use contemporary indigenous works of art for their exhibition! A large parcel was packed off to Charlotte Rowley, Equal Employment Opportunity Coordinator, with her promise of a quick return when the exhibition was finished in a fortnights' time.

A number of articles have also been published about the Ria Warrawah cooperative, and these have been included in Appendices L, M, and N.

Community Aid Abroad confirmed the exhibition of cooperative works in the Side Gallery - a fortnight in total, with the official opening on the 1st of November. Students have been frantically completing work in time for the exhibition. A discussion with Clair (ASSPA secretary-treasurer) helped to combine the talents of Tasmanian Aboriginal adult artists with our students' works - a first for Tasmania. We also needed to discuss invitations, rostering of the gallery, guest lists, prices, catering, the actual hanging of the exhibition and many other incidentals with CAA before final confirmation. Students immediately set to work on the poster which would also be partly used for the invitations. Based on the rock-carving symbols and cut into lino, the final print was truly a work of art. Both Anthonys have shown tremendous progress this year -

particularly with regards to self-esteem and classroom behaviour. Teachers have constantly commented on the transition, as they have with so many students who have become a part of the cooperative.

September 19, 1993

Another meeting has been scheduled for the ASSPA parents before the end of the month. We desperately need to coordinate the rostering of the exhibition, and time seems to be passing us by too quickly. A new Aboriginal Field Officer has been invited to attend the meeting.

September 27, 1993

Parents attending the meeting felt students were too young to send to the World's Indigenous Conference in Wollongong in December, so money which was set aside had to be used elsewhere. A letter needs to be sent via DEET explaining the reorganisation of funds. A larger number of Aboriginal parents attended the meeting - a most promising sign for the school and the cooperative. We also discussed the fairest way to spend the \$1,000 which cooperative students have raised through their artworks. One parent mentioned the Aboriginal Dance Troupe 'Gelam and Colours' would be in Hobart around the middle of October. Perhaps this is something we could look into, but nothing can be decided without first consulting the students in the cooperative. Thankfully, the meeting finished early tonight - around 8:30.

October 1, 1993

Another meeting at the beginning of lunch, this time to get a consensus on the 'Gelam and Colours' concert. Most of the students thought this would be a perfect way to finish off the year together. They also suggested the 'all you can eat' meal at Sizzlers before the performance at the Theatre Royal. Only one student dissented. He wanted his portion of the money to visit the go-track races. As it was a democratic vote, the decision to see the performance was unanimous - bar one. Another newsletter informing the parents of the upcoming excursion would have to be written and sent off quickly if we wanted confirmation

before the 15th of October, but only after consulting with the principal. Naturally, he agreed to the proposition.

October 13, 1993

We received a pleasant letter from Charlotte Rowley, Equal Employment Opportunity Coordinator for the Veterans' Affairs Department (Appendix O), thanking the students for their assistance with the exhibition of work for the International Year of Indigenous Peoples displayed in the main foyer of the building in Montpelier Retreat. This I passed on to the students at the beginning of the lunch hour when discussing the 'Gelam and Colours" performance. The usual flurry of parental forms also accompanied the exercise, and as the tickets had to be confirmed, we could not leave the bookings too late. Quite a few Aboriginal parents responded to the newsletter, and seemed keen to come along to the performance. After a mini-bus booking and a call to Melbourne to confirm seats at Sizzlers, we only had to confirm performance numbers at this stage.

Finally, and officially, 27 would be attending the performance and 23 would be attending the dinner at Sizzlers.

October 15, 1993

The last meeting before the performance. It was agreed the students would meet me outside the front of the school at 5:00 in the afternoon. We discussed dress, behaviour and general responsibilities at the meeting held during the lunch hour, as everyone was aware of the expectations I had whilst they were in my care. A quick trip to the bank to withdraw money for the meals (tickets to the performance were paid for and collected during the week) and everything was in order for the evening.

The students arrived at school by 5:00, eager for the evenings' events to unfold. Two were unable to make it from Cygnet, so a hurried call to another parent meant the two pre-purchased tickets could still be used later in the evening. The students were not disappointed with the meal from Sizzlers. My major concern was whether someone would be ill during the performance that evening, so I tried to regulate times between courses. A bit like holding back the tide. We were \$250.00 lighter by the end of the dinner, and left for the Theatre Royal around 7:30. Once outside in the parking lot, I proceeded to remind them about their responsibilities, mode of behaviour and expectations which were mentioned earlier in the evening whilst they were in public and a representative body from the school.

The students were given some information about the dance troupe from a document distributed to schools, but the programme (Appendix P) was far more informative. 'Gelam' is a traditional legend from the Torres Strait Islands in Northern Queensland. The 'Colours' section of the performance is representative of 'The Rainbow' which brings colours back into the world. In the past the company has always used a formula incorporating both traditional and Aboriginal and Islander dancing. 'Colours' was considered a bold change from that formula - showing their strength as a unique indigenous dance company.

The students had expected a more traditional performance, but they were not too disappointed. In fact, some thought the works were highly imaginative, and discouraged stereotyping Aboriginal dance groups. We left the theatre around 10:30 for the trip back to Kingston. My concern as to whether parents would remember to collect their children at 11:00 was unnecessary. All were collected, and I made the weary trip back to Hobart by midnight.

October 18, 1993

Clair posted the invitations (Appendix Q) and asked me to prepare a press statement about the cooperative in case someone from the newspaper wants to publish a photograph with an accompanying article. This was completed, and forms the 'mission statement' in Appendix R. A number of students approached me

regarding the performance, but most were intent on completing new pieces for the exhibition in a fortnights' time. This is where the journal, or daily diary will have to end for now. For further information on the success of the upcoming exhibition at the Side Gallery, you will have to continue reading this next year. The students are planning another video, and an evaluation of the programme is also in order mid-way through 1994.

Hopefully, the Ria Warrawah journey to date has been an enlightening experience!

APPENDICES A - R
(SUBSECTION OF APPENDIX 4)

TO BE READ IN CONJUNCTION WITH
INFORMAL RIA WARRAWAH DIARY

APPENDIX A



Kingston High School

Channel Highway
Kingston 7050
Ph: (002) 29 4388
Fax: (002) 29 1572

PUP 2/4
EM:JV

17th March 1993

Mr Jim Everett
Writer in Residence
Riawunna
Centre for Aboriginal Education
University of Tasmania
HOBART 7000

Dear Jim

This is to confirm our arrangements for you to speak to Kingston High School Aboriginal students on Tuesday April 20th at 10.00 a.m. We have managed to acquire the Kingston Masonic Lodge for a nominal fee, so if you could meet me at No 9 Maranoa Road, Kingston on the morning of the 20th, that would be a great start to the week. I have a copy of the Legends and Landscapes book so if you could read "The Fish Spirit" along with one or two others of your choice we would be most appreciative.

Our group, aptly named "Ria Warrawah", will consist of approximately 15 Aboriginal students. Some Grade 10's will not be available due to work experience commitments that week.

As mentioned on the phone, I am endeavouring to set up a school-based cooperative, which (with the help of parents) would encourage students to create multi media artworks.

We feel your Tasmanian Dreamtime stories would be an appropriate starting point for the initial design work. The remainder of the week will be spent printing, painting, drawing etc.

I do hope you would not object to our students videotaping your storytelling segment, as this would be a valuable record for us.

We would also be happy to pay your travelling fee plus lunch, and look forward to seeing you on the 20th of April.

Warm regards

Eve Mills
A.S.S.P.A. COORDINATOR
RIA WARRAWAH COORDINATOR

APPENDIX B

Ms Eve Mills
A.S.S.P.A. Coordinator
Ria Warrawah Coordinator
Kingston High School
Channel Highway
KINGSTON, Tas 7050

Dear Eve

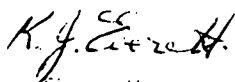
Thanks for the letter confirming time and date for my story reading with Aboriginal students at 10 a.m. on the 20 April 1993. I look forward to meeting you and the students

I have no problems with the students videotaping the exercise. I would appreciate a copy of the tape for the Riawunna Aboriginal Unit of the University of Tasmania.

There will be no cost to my participation as it will be included as part of my Aboriginal Writer in Residence at Riawunna. Any cost for a copy of the videotape can be met from Riawunna.

I am at the student's disposal as to what stories I read. I could bring other examples of my work to read, including poetry. See you on the day.

Yours sincerely


Jim Everett

6 Ferndene Ave
SOUTH HOBART
Tas 7004

26 March 1993

APPENDIX C

Aboriginal books purchased and made available during Activities Week:

<u>A Story To Tell</u>	Gallagher, 1992, Hong Kong Colour Craft
<u>Aboriginal Australia</u>	Burnum Burnum, David Stewart, 1988, Angus and Robertson
<u>Aboriginal Legends and Landscapes</u>	Oodgeroo Noonuccal, 1990, Random House, Australia
<u>Aborigines of the Rainforest</u>	John and Sue Erbacher, 1991, Hong Kong Colour Craft
<u>Albert Namatjira</u>	Alex Barlow, 1991, Australian Information International
<u>Australian Aborigines</u>	Dr. Richard Nile, 1992, Wayland Ltd.
<u>Australian Aboriginal Paintings</u>	Jennifer Isaacs, 1989, Singapore Tappan Printing Company
<u>Before the Invasion Aboriginal Life 1788</u>	Colin Bourke, Colin Johnson, Isobel White, 1989
<u>Children of the Great Lake</u>	Percy Trezeise, 1992, Angus and Robertson
<u>Desert Crafts</u>	Jennifer Isaacs, 1992, Doubleday
<u>Dreamings. The Art of Aboriginal Australia</u>	Peter Sutton, Phillip Jones, 1989, Tappan Printing Company
<u>Growing Up Walgett</u>	Cilkazagar, 1990, Aboriginal Studies Press
<u>Gurangatch and Mirragan</u>	Alex Barlow, Dale Huddleston, 1991, Macmillan Australia
<u>How Kaaloo Set the Waters Flowing</u>	Alex Barlow, Jenvarrie, 1991, Macmillan Australia
<u>How They Lived Before the Whites</u>	Michael Duggan, 1992, Macmillan Australia
<u>Ingleba and the Five Black Matriarchs</u>	Patsy Cowen, Margaret Summervill, 1990, Allen and Arwin, Australia
<u>Killing Me Softly</u>	Phyl Wallace, Noel Wallace, 1977, Times Printers
<u>Mayi</u>	Memilee Lands, 1987, National Library of Australia
<u>Oodgeroo Noonuccal</u>	Al Grassby, 1991, Macmillan Australia
<u>Papunya Tula</u>	Jeoffrey Barbin, 1991, Penguin Books Australia
<u>Planting at Charles Creek</u>	Ntyarlke Unit Students, 1991, Aboriginal Development
<u>Pheasant and Kingfisher Ltd.</u>	Catherine Berndt, Raymond Meeks, 1987, Horwitz Grahame Pty.
<u>Punu</u>	Cliff Goddard, Arpad Kalotas, 1988, Angus and Robertson
<u>The Aborigines</u>	R. M. Gibbs, 1990, Percetakan Jiwabaru

<u>The Art of Utopia</u>	Michael Bolta, 1991, Craftsmen House
<u>The Beginning of the Law</u>	Jim Poulter, Andrea Cameron, 1992, Red Hen Enterprises
<u>The Brothers Barmbambult and Mopoke</u>	Alex Barlow, Elizabeth Djandiinga Thome, 1991, Macmillan Australia
<u>The Flying Emu and Other Australian Stories</u>	Sally Morgan, 1992, Viking O'Neil
<u>The Land and the Dreaming</u>	Alex Barlow, Marji Hill, 1991, Macmillan Australia
<u>The Magic Firesticks</u>	Percy Trezeise, Dick Roughsey, 1983, Collins Publishers
<u>The Rainbow Serpent Printing</u>	Oodgeroo Noonuccal, Kabul Oodgeroo Noonuccal, 1988, Finepress Offset
<u>The Rainbow Serpent</u>	Elaine Sharpe, Jennifer Inkamala, 1988, Yipirinya School Council
<u>The Working Lives of Ten Aboriginal Australians</u>	Nan Gallagher, 1992, Cambridge University Press
<u>Tiwi</u>	Heidi Smith, 1990, Angus and Roberson
<u>Uluru</u>	Robert Layton, 1989, Aboriginal Studies Press
<u>Unna You Fullas</u>	Glenyse Ward, 1991, Magabala Books
<u>Why Brolga Has Only Two Chicks</u>	Alex Barlow, Heather Walker, 1991, Macmillan Australia
<u>Wunambi the Water Snake</u>	May L. O'Brien, Sue Wyatt, 1991, Aboriginal Studies Press

APPENDIX D

30 APRIL 1993

Mrs EVE MILLS
Channel Highway
Kingston 7050

Dear Mrs Mills

Thankyou for having me during our Aboriginal
work experience week, it was a very
worthwhile experience I learned many things.
I really enjoyed making T-shirts and doing
our own design on them.
most of all I would like to thankyou for
organizing the group.
I appreciate it very much.

If you hadn't organized it I would not
have learned as many things as I did.
Please extend my thanks to Mrs Harris

yours sincerely

Kingston High School
Channel Hwy
Kingston 7050

30 April 1993

To The Principal
Kingston High School
Channel Highway Kingston
Kingston 7050

To Mr Meeahn

I would just like to say thank you for allowing me to spend the week with Mrs Mills.

It was a good experience. We had a story teller come in and read some of his stories to us.

Mrs Mills was very patient and I enjoyed the aboriginal crafts that I did. The kids were good to work with as well they weren't bossy, but they were just being them selves.

Again I say thank you for allowing us to do this activity.

Yours Faithfully

APPENDIX E



RIAWUNNA
(ABORIGINAL STUDIES UNIT)

3rd floor, Centre for Education
Hytten Hall
University of Tasmania
Churchill Avenue
Sandy Bay, Hobart

Ms. Eve Mills
Ria Warrawah Coordinator
A.S.S.P.A. Programme Art Department
Kingston High School
Channel Highway
KINGSTON, Tas 7050

Dear Eve,

Thank you for the official invitation to attend and open the inaugural Ria Warrawah exhibition on 6 July 1993 which is during NAIDOC Week.

I am looking forward to seeing the products of creativity and your efforts in achieving an Aboriginal presence at the Kingston High School. I am honoured to be asked to participate in such a worthwhile program and feel sure that the students and parents will enjoy an opportunity to present images of contemporary Aboriginality at the school. Importantly too, is the opportunity for non-Aboriginal students and parents to get to know and understand Aboriginality for what it is, and to embrace it as a social reality.

Thanks again.

Yours sincerely,

Jim Everett
Aboriginal Writer in Residence

10 June 1993

APPENDIX F



You are cordially invited to join us in celebrating the inaugural exhibition and sale of creative works by the Aboriginal students of Kingston High School.

*The occasion: 'Ria Warrawah' Cooperative opening
Date: Tuesday, July 6th, 1993
Time: 7:30 p.m.
Place: Kingston High Gallery, Art
Department, Kingston High School,
Channel Highway, Kingston,
Tasmania*

Jim Everett, Aboriginal Writer in Residence at the University of Tasmania, has kindly agreed to open the exhibition.

K.H.S. Band

Refreshments

R.S.V.P.

By July 2nd on (002) 294388

APPENDIX G

Office of the Secretary

Department of Education & the Arts
116 Bathurst Street Hobart
GPO Box 169B Hobart
Tasmania Australia 7001
Tel: (002)33 7055 Fax: (002)34 7784



14 May 1993

Education & the Arts

Reference:

Contact:

Ms Eve Mills
Ria Warrawah Coordinator
Kingston High School
Channel Highway
KINGSTON Tasmania 7050

Dear Eve

I thank you for your letter about the Ria Warrawah students' program at Kingston High School.

I congratulate you on initiating a program so important to the Aboriginal students. I am pleased that it is already showing benefits in addition to those which obviously are part of such a program. Participation in programs which are so obviously useful for now and the future is a most commendable achievement.

You ask if the program has my support; of course it does. Is there any particular way you had hoped I would support what you are doing?

Kind regards.

Bruce Davis
Secretary

APPENDIX H

Kingston High School

Newsletter



from DJM

JUNE, 1993

PARENTS & FRIENDS MEETING

Because of Tuesday's Parent/Teacher Night, next Tuesday's P & F Meeting is cancelled.

Instead, the next P & F Meeting will be on Tuesday 29th June at 7.30 p.m.

Mrs Mills will describe the work done by our cooperative and we will discuss the matter of homework.



Ria Warrawah

Twenty four Tasmanian Aboriginal students, ranging in age from twelve to sixteen, have met on a regular basis at Kingston High this year to form a cooperative. The students have designed and created a varied range of multi-media artworks derived from Jim Everett's spirit stories in the nationally acclaimed book Legends and Landscapes. The students' works of art combine the traditional with the contemporary and extend into the areas of drawing, painting and printmaking.

The Aboriginal students of 'Ria Warrawah' at Kingston High have set a goal of creating, exhibiting and selling their highly individual works of art to the community. We believe this is the first school-based indigenous cooperative in Australia.

Jim Everett, Aboriginal Writer in Residence at the University of Tasmania (Riawunna) initially assisted the group with a storytelling session based on his spirit stories and poems. As a tribute to the International Year of Indigenous Peoples, Jim has agreed to officially open the first 'Ria Warrawah' exhibition during NAIDOC Week in the new art gallery at Kingston High on the evening of July 6, at 7.30 pm. The Kingston High School Band will be in attendance and light refreshments will be served. Kindly ring 29 4388 if you plan to attend. We look forward to meeting you.

Eve Mills

RIA WARRAWAH COORDINATOR

ABORIGINAL STUDENT SUPPORT AND PARENT AWARENESS PROGRAMME (ASSPA)

ART DEPARTMENT - KINGSTON HIGH SCHOOL

APPENDIX I

AUSTRALIAN BROADCASTING CORPORATION



Hobart Office

26.5.93

Ms. E. Mills,
Ria Warrawah Co-ordinator,
Kingston High School,
Channel Highway,
KINGSTON
Tasmania 7050

Dear Eve,

I'd very much like to pass on to Ria Warrawah participants my thanks for the marvellous T-Shirt they created. It's certainly a work of art and I'll wear it with pride.

I have passed the information about the project to our News Editor, Dave Hardy, and I know that if he has a crew available he'll make every effort to send a journalist to the school to cover the story prior to the launch.

The co-op is a great idea and I wish you a great success in this commercial and extremely creative venture.

Yours sincerely,

A handwritten signature in cursive script, appearing to read 'Judy Tierney'.

JUDY TIERNEY

APPENDIX J

Aboriginal art show a cooperative affair

AN Aboriginal students cooperative at Kingston High School will next week unveil an exhibition of multi-media artworks.

Based on Jim Everett's spirit stories in the nationally acclaimed book, *Legends and Landscapes*, the show will open at the new Kingston High Gallery next Tuesday at 7.30pm.

The cooperative, Ria Warrawah, includes 24 students aged 12 to 16 and was established at the school earlier this year.

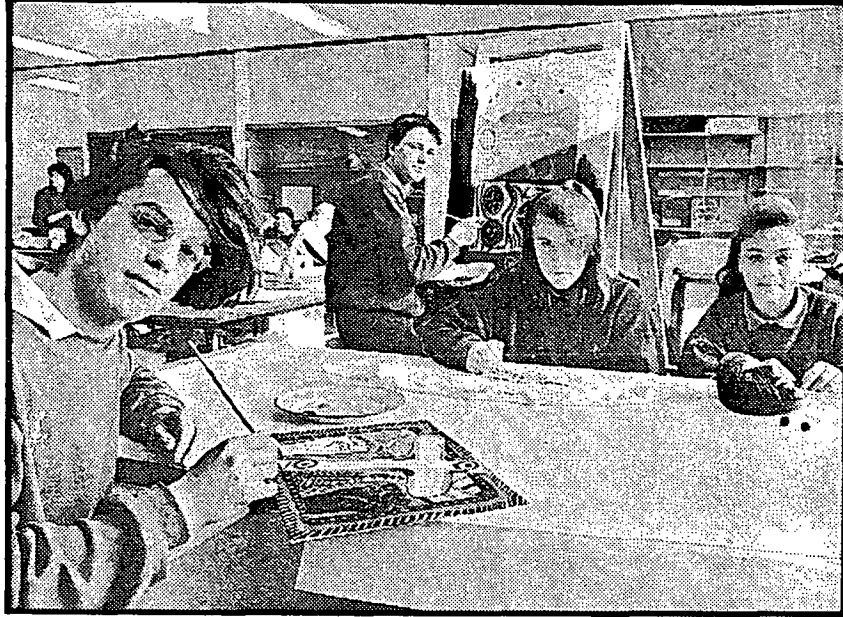
Coordinator and art teacher Eve Mills said the students had set a

goal of creating, exhibiting and selling their highly individual works of art to the community.

"The students' works of art combine the traditional with the contemporary and extend into the areas of drawing, painting and printmaking," she said.

"We believe this is the first school-based indigenous cooperative in Australia."

The exhibition will be officially opened by Mr Everett, the Aboriginal writer in residence at the University of Tasmania, as a tribute to the International Year of Indigenous People.



Kingston High Aboriginal students, from left, Joshua Andersen-Ward, Marcus Cross, Angela Wilcox and Ebonee Everett work on exhibits for next week's exhibition of multi-media artworks.

APPENDIX K

Tuesday 6th

Thank You

Dear Mrs Mills,

We'd like to
thank-you a whole heap for
all the organising you've done
for the Art Week at Masonic
Lodge, As well as the exhibition.

My parents congratulate you
on a wonderful evening and
exhibition.

Thanks alot,

We hope this group can continue with your help.

lots of love

APPENDIX L

This article has been removed for
copyright or proprietary reasons.

Mills, E., 1993, Ria Warrawah Co-operative at
Kingston High School, Teacher : journal of
the Tasmanian Teachers Federation, no. 4
July, pp. 1 and 11

APPENDIX M

SPECTRUM

VOLUME 3
NUMBER 3

DEPARTMENT OF EDUCATION AND THE ARTS
TASMANIA

p. 24



Salamanca Theatre Company continued.

Directed by Christine Best, guest artists include:

Michael Gregory – a champion improviser from Sydney Theatresports. Michael was recently seen in Andrew Denton's *The Topic of Cancer* – ABC TV. He is a regular on the series *The Money or the Gun* and *Live and Sweaty*.

Sioban Tuke – from Melbourne, Sioban was a regular in the *Comedy Company* – ATV 10 and guest star in the *Col'n Carpenter Show*. A seasoned theatrical performer, Sioban has appeared with *Playbox*, and *Melbourne Theatre Company*.

Lori Dungey – an improviser of international reputation. Founding member of *Vancouver Theatresports*, Canada. Lori has improvised her way through Arts Festivals at Vancouver's *World Expo '86*, Brisbane's *Expo '88* *Calgary Winter Olympics*, *NZ Commonwealth Games '90*. Lori, with Vancouver Theatresports, has devised various impro-based shows. Currently Lori lives and works as a director/performer in New Zealand.

Booking Information:

Please phone Salamanca Theatre Company on 002 23 5259 or fax your booking form on 002 24 0245

Cost:

\$3 per student door admission

\$2 per student special travel rate by booking Redline*

TOTAL \$5 includes return bus fare and admission

Conditions apply*

Transport:

A sponsorship deal with Tasmanian Redline Coaches allows Salamanca to offer 'the special travel rate' to schools of \$2 per student. Should you require transport please book your Redline Coach through Salamanca Theatre Company only.

Venue Details:

This performance is at the T & G Basement Venue, 117 Collins Street (well known to students as the Powerhouse Disco). By not touring this show to schools Salamanca is instead creating an opportunity for students to experience the dramatic possibilities of the theatre.

School Season

Mon 23 Aug	11am	1pm
Tues 24 Aug	11am	1pm
Wed 25 Aug	11am	1pm 8pm (General public)
Thur 26 Aug	11am	1pm 8pm (General public)
Fri 27 Aug	11am	1pm 8pm (General public)

School Holidays

Mon 30 Aug	11am	
Tues 31 Aug	11am	
Wed 1 Sept	11am	8pm (General public)
Thur 2 Sept	11am	8pm (General public)
Fri 3 Sept	11am	8pm (General public)

Public Season

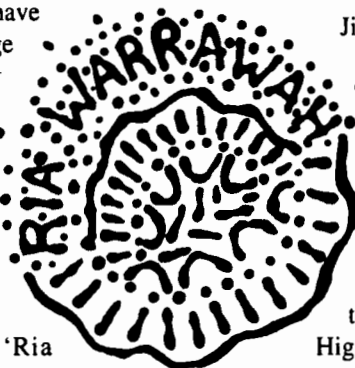
Wed 1 Sept – Fri 3 Sept	8pm
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Creative Initiative by Aboriginal Students

Twenty-four Tasmanian Aboriginal students, ranging in age from twelve to sixteen, have met on a regular basis at Kingston High this year to form a cooperative. The students have designed and created a varied range of multi-media artworks derived from Jim Everett's spirit stories in the nationally acclaimed book, *Legends and Landscapes*. The students' works of art combine the traditional with the contemporary and extend into the areas of drawing, painting and printmaking.

The Aboriginal students of 'Ria Warrawah' at Kingston High have set a goal of creating, exhibiting and selling their highly indi-

vidual works of art to the community. It is believed this is the first school-based indigenous cooperative in Australia.



Jim Everett, Aboriginal Writer in Residence at the University of Tasmania (Riawunna), initially assisted the group with a storytelling session based on his spirit stories and poems. As a tribute to the International Year of Indigenous People, Jim Everett has agreed to officially open the first 'Ria Warrawah' exhibition in the new art gallery at Kingston High on the evening of July 6, at 7.30 pm.

The Kingston High School Band will be in attendance and light refreshments will be served.

APPENDIX N

This item has been removed for
copyright or proprietary reasons.

Mills, E., 1993, [Cover page and reference
to cover page], Teacher : journal of the
Tasmanian Teachers Federation, no. 5
August 1993 pp. 1 and 13

APPENDIX O



Commonwealth Department of
Veterans' Affairs

Facsimile: (002) 216602

BRANCH OFFICE

Contact
Reference **Charlotte Rowley**

Telephone **216770**

Montpelier Building
21 Kirksway Place
Battery Point TAS 7004
Postal Address:
GPO Box 481E, Hobart TAS 7001

Telephone: (002) 216666

**Ms Eve Mills
Art Teacher
Kingston High School
Channel Highway
Kingston Tasmania 7051**

Dear Ms Mills,

I would like to express my sincere thanks for the loan of the art work created by the Aboriginal students of the Ria Warrawah Cooperative at your school.

The display was part of a successful week held to celebrate the International Year of the World's Indigenous People. This week was coordinated within most Commonwealth Government Departments by members of the Tasmanian Regional Equal Employment Opportunity Coordinators Committee (TREEOCC). The members of the committee have requested that I add their thanks to my own.

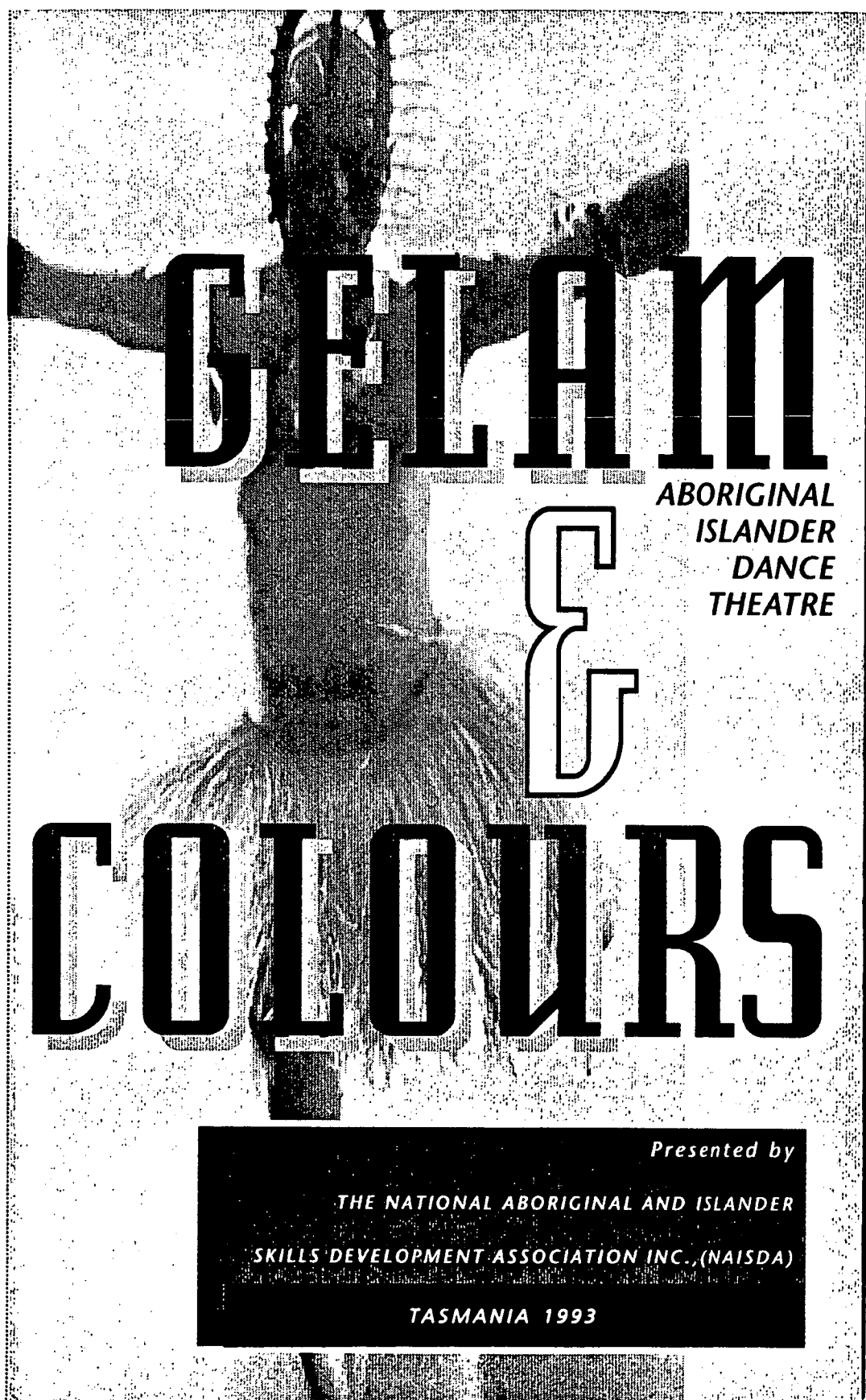
The work drew a great many favourable comments and there were a few enquiries regarding the tee-shirts especially. I advised them to contact the high school if they were interested in purchasing any of the work on display.

Once again than you for providing the work at such short notice.

Yours sincerely

**Charlotte Rowley
Equal Employment Opportunity Coordinator.
13 October 1993**

APPENDIX P



GETAM

ABORIGINAL
ISLANDER
DANCE
THEATRE

&

COLOURS

Presented by

THE NATIONAL ABORIGINAL AND ISLANDER

SKILLS DEVELOPMENT ASSOCIATION INC. (NAISDA)

TASMANIA 1993

APPENDIX Q



**AN EXHIBITION OF TASMANIAN
ABORIGINAL ARTWORKS IN THE
SALAMANCA SIDE GALLERY, HOBART
TASMANIA, SPONSORED BY —
COMMUNITY AID ABROAD.**



KINGSTON HIGH SCHOOL

The Aboriginal students of 'Ria Warrawah' at Kingston High have set a goal of creating, exhibiting and selling their highly individual works of art to the community. The co-operative is unique in that it is the only school-based indigenous co-operative of its type in Australia.

Jim Everett officially opened our first highly successful exhibition in July, 1993 and as well as having students' works represented at the Indigenous Exhibition sponsored by the Veterans' Affairs Department, a number of artworks have been purchased and displayed throughout Tasmania.

The students have also produced a ten minute video which records their initial efforts in designing their original works of art. We believe the video and the co-operative have created a new understanding and awareness of Aboriginal and Torres Strait Islander participation in multicultural schools throughout Tasmania. We also envisage a co-operative which may one day utilise the talents of Aboriginal students in all Tasmanian secondary schools.

The 'Trouwerner' exhibition marks the beginning of a new era for Ria Warrawah. For the first time, high school students will be able to exhibit along with adult Tasmanian Aboriginal artists.

Please join us at the official opening of 'Trouwerner' at the Side Gallery, Salamanca Place, on Monday 6.00 p.m. November 1st.
Refreshments will be served.

The exhibition will remain open to the public for two weeks. We are certain you will appreciate the efforts which have gone into these original artworks.

APPENDIX R



Kingston High School

Channel Highway
Kingston 7050
Ph: (002) 29 4388
Fax: (002) 29 1572

RIA WARRAWAH

Twenty four Tasmanian Aboriginal students, ranging in age from twelve to sixteen, have met on a regular basis to form a co-operative during 1993. The students have designed and created a varied range of multi-media artworks derived from Jim Everett's spirit stories in the nationally acclaimed book Legends and Landscapes. The students' works of art combine the traditional with the contemporary and extend into the areas of drawing, painting, sculpture and printmaking.

The Aboriginal students of 'Ria Warrawah' at Kingston High have set a goal of creating, exhibiting and selling their highly individual works of art to the community. The co-operative is unique in that it is the only school-based indigenous co-operative of its type in Australia.

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The 'Trouwener' exhibition marks the beginning of a new era for Ria Warrawah. For the first time, high school students will be able to exhibit along with adult Tasmanian Aboriginal artists. We have reached a turning point for Ria Warrawah students, particularly with regards to self-esteem and the possibility of achieving self-sufficiency in times of high unemployment. To date, the co-operative has raised over \$1 000, which will be shared amongst the members. We are certain you will appreciate the efforts which have gone into these original artworks.

Eve Mills
RIA WARRAWAH COORDINATOR

APPENDIX 5**EVALUATION OF RIA WARRAWAH COOPERATIVE (QUESTIONNAIRE)**

November 15, 1993

To parents, students, staff and members of the Aboriginal community involved in the Ria Warrawah cooperative at Kingston High School:

As with any new programme designed for students, it is important to evaluate the educational outcomes. How you perceive those outcomes rests largely on your involvement in our Ria Warrawah cooperative this year.

Everyone receiving this questionnaire has had a valuable input, and a valued opinion in the evolvement of the cooperative at Kingston High. Your contribution may have come from your impressions as a parent, a student, a member of the Aboriginal community or a non-Aboriginal staff member who has had direct contact with Aboriginal students in the cooperative.

Please answer the questions openly and thoughtfully. Your opinions are important - I do not need to know your name unless you wish for me to know.

Results of this questionnaire will be available to you in February, 1994. I look forward to your participation in the Ria Warrawah cooperative again next year.

Warm regards,

Eve Mills

Ria Warrawah Coordinator

QUESTIONNAIRE

1. In what way did you participate in the Ria Warrawah cooperative during 1993 - ie. student, parent, artist, storyteller, non-Aboriginal staff member?
2. Did you believe it was essential that only Aboriginal students participated in the cooperative? If so, why? If not, why not?
3. Do you believe the cooperative projected a positive image for Tasmanian Aborigines and if so, in what ways?
4. Along with exhibitions and creating works of art, in what ways do you see the cooperative developing in 1994?
5. How has the cooperative changed your perceptions of Aborigines either inside or outside the school environment?
6. What suggestions can you give to make the cooperative more successful in 1994?
7. Do you feel non-Aboriginal students should have the opportunity to become involved in Ria Warrawah during 1994, and if so, in what ways might they be involved?
8. What problems (if any) arose with your involvement in the cooperative during 1993?

9. In what ways has your participation in the cooperative changed your viewpoint on school in general?
10. In what ways do you think the proceeds or profits gained from the cooperative can best be used?
11. Have you become more involved in school this year because of your links with Ria Warrawah?
If so, in what ways have you become more involved?
12. List positive and negative aspects of the cooperative.
13. What did you find most interesting and least interesting about the cooperative? If so, why? If not, why not?
14. Given the opportunity, would you still become involved in the cooperative in 1994?

DO YOU FEEL THE COOPERATIVE HAS ALLOWED FOR THE FOLLOWING TO OCCUR?
(please circle yes, no or unsure)

The cooperative inspired initiative amongst Aboriginal students.	Y	N	U
The cooperative raised self-esteem amongst Aboriginal students.	Y	N	U
Ria Warrawah allowed the students to have an equal opportunity to make decisions.	Y	N	U
The cooperative promoted Aboriginal culture and awareness in a multicultural school.	Y	N	U
Helped to make school more meaningful and relevant to Aboriginal students.	Y	N	U
Helped to recognise discrimination in schools.	Y	N	U
Helped to learn about the 'cooperative' approach to learning.	Y	N	U
Showed adults other than school teachers could be used for learning and resources.	Y	N	U
Promoted an attitude of equality in ownership of the art.	Y	N	U
Inspired creativity amongst students.	Y	N	U
Assisted students to become more resourceful in their learning.	Y	N	U
Improved students literacy and numeracy.	Y	N	U
Promoted problem solving skills in learning.	Y	N	U
Extended gifted and talented students or students with special needs in their studies.	Y	N	U
Motivated less academic students to learn.	Y	N	U
Created an 'elitist' group in the school.	Y	N	U
Encouraged Aboriginal students to continue with their studies.	Y	N	U

APPENDIX 6

CATALOGUED SLIDES OF ORIGINAL ARTWORKS BY RIA WARRAWAH STUDENTS

APPENDIX 6

CATALOGUED SLIDES OF ORIGINAL ARTWORKS BY RIA WARRAWAH STUDENTS

Most of these original artworks are based on Jim Everett's spirit stories reproduced in Legends and

Landscapes. The five stories are called:

Ballawinne (Red Ochre)

The Moon and the Snake

Kuti Kina

The Fish Spirit

Tonah Leah, The Fire Spirit

Bear in mind that many pieces were made 'cooperatively' - some work can be attributed to more than one student. This is just a small cross section by the Ria Warrawah students.

- | | | |
|-----------|----|--|
| SLIDE NO. | 1 | Section of art gallery at Kingston High School on opening night - July, 1993. |
| | 2 | Collage - <i>Aboriginal Child</i> - Kerry Ashlin |
| | 3 | Lino Prints - Based on spirit stories - Lauren Sculthorpe |
| | 4 | Combination of T-shirt designs based on spirit stories |
| | 5 | T-shirts, <i>Tasmanian Tiger</i> by Anthony Bone, <i>Black Cockatoos</i> ,
by Ebonee Everett and <i>Ria Warrawah</i> by Angela Wilcox |
| | 6 | <i>Journey</i> , by Hayden Brown |
| | 7 | Cross section of cards and prints |
| | 8 | <i>Fire Spirit</i> , by Tammy Smith |
| | 9 | <i>Kookaburras</i> , by Melissa Clifford |
| | 10 | <i>Landscape I</i> , by Aaron Vellar |
| | 11 | Lino Print, by Lauren Sculthorpe |
| | 12 | Cross section of cards, small prints |
| | 13 | <i>Petroglyph Symbols</i> , by Marcus Cross |
| | 14 | Cross section of cards, small prints |
| | 15 | <i>Landscape II</i> , Aaron Vellar |
| | 16 | Etching, <i>Landscape</i> , by Anthony Bone |
| | 17 | Ceramic masks by Ebonee Everett and Lauren Sculthorpe |
| | 18 | Section of gallery on opening night, July, 1993 |
| | 19 | Ceramic mask by Ebonee Everett |
| | 20 | Acrylic painting by Joshua Andersen-Ward |

APPENDIX 7

RIA WARRAWAH VIDEO (1993)

This item has been removed for
copyright or proprietary reasons.

Tanner, Lian, 1993?, Yolla : teacher's notes

Appendix A

Taken from the Royal Commission into Aboriginal Deaths in Custody.

Regional Report of Inquiry in NSW, Victoria and Tasmania

By:

Commissioner the Honourable J.H Wooten A.C., QC.

FOREWORD

THE MESSAGE OF THIS REPORT

A number of people of goodwill have asked me what I have to tell them after my two and a half years experience as a Royal Commissioner inquiring into Aboriginal deaths in custody. By now they know that Commissioners have not uncovered stories of murder and deliberate brutality, but have reached the simple conclusion that so many Aboriginals die in custody because so many Aboriginals are locked up in this country.

I answer their question in this way. While it is important to divert Aboriginals from custody, to make their custody safer, and to ensure that any deaths are properly investigated, the great challenge to this country is to eliminate the grossly disproportionate rate of incarceration of Aboriginal people. How is this to be done? It does not take much close contact with Aboriginal people to convince one that the explanation for their disproportionate conflict with the criminal justice system does not lie in greater viciousness and criminality of character in comparison with the rest of society. One encounters as much gentleness, kindness, integrity and desire for a peaceful life amongst them as amongst the rest of the population.

What does become clear is that most Aboriginals have a continuing identity as Aboriginals which sets them apart culturally and historically as a separate community of people, encapsulated within a larger community. Relations between those two communities are built on inequality arising from a longstanding, unresolved injustice, and tensions which result from it affect the lives of individuals and communities in all kinds of ways. The dominant white community has over two centuries mostly tried to deal with the issue by destroying the Aboriginal identity - either by physical extermination or by genetic

or cultural absorption. Even today many of those who accept that a major effort must be made to overcome Aboriginal disadvantage in matters such as health, education, employment and so on, accept this only on the basis that there must be only one people recognised in Australia, and that any assistance to Aboriginals is not to enable their separate flowering as a people within the country, but to help them 'catch up' and 'be like us'.

Those who find Aboriginal refusal to accept this unreasonable, irrational, disloyal or unrealistic, might ask themselves this question. If Japan had successfully captured Australia and colonised it after World War II, swamping the former population with Japanese immigrants, how many Australians would have been prepared to see themselves as thereafter Japanese, to merge their identity into a greater Japanese society? It was a comparable situation that faced Aboriginal people all over the world, not only the Aboriginals of Australia, but the Indians of North America, the Inuit of Canada, Alaska and Greenland, the Maoris of New Zealand, and many others. Today they share many common problems, including very high rates of imprisonment. Notwithstanding this, they continue to assert their separate identities as peoples.

An individual's identity is not a purely personal thing. It is built on a social identity, on seeing oneself as part of a family and a community, each of which has its own history, traditions, culture and sources of pride and self-esteem. These are critical things for the development of the individual personality as a social personality accepting and conforming to the society in which the person lives.

These ideas are not easy to absorb, because not only are they unfamiliar, but even the history of Australia's treatment of Aboriginals, particularly in the second hundred years of settlement, is little known. However Australia like the United States, Canada, and New Zealand, has to come to understand them if it is to make peace with its indigenous people.

If a dominant society denies recognition to the very things on which an individual's identity is built, it will not be surprising if that individual becomes a delinquent from the point of view of that society. Yet that is what the European society that took power in Australia has been doing to Aboriginals for two hundred years. As a result there has developed a complex and difficult situation which cannot be simply unravelled, or washed away by better social services for Aboriginals. If Australia is going to deal with it in some way other than locking Aboriginals up in large numbers, it will have to learn to recognise Aboriginals as a people, to listen to them, and patiently build understanding and move to a genuine reconciliation between peoples.

ACKNOWLEDGMENTS

The core of the work carried out under my Commission between May 1988 and 31 December 1990, was the investigation of 18 deaths in custody. There were in effect 18 Royal Commissions completed in about 136 weeks, as each death had to be separately investigated and made the subject of a separate hearing and a separate report. These investigations and reports were completed at an average rate of about one each 7½ weeks.

In addition, another death was fully investigated and heard, although not fully reported on for jurisdictional reasons, and three other deaths were the subject of significant investigation and argument before being ruled out of jurisdiction. Another death was the subject of preliminary investigation and report at the request of the Victorian and Queensland Governments. Concurrently there was considerable investigation of underlying issues and the preparation of most of this report, although its completion was delayed while I was engaged in consultations with the National Commissioner concerning the National Report.

The completion of so much work in such a relatively short time was possible only as a result of the contributions of many people. It is not possible to

mention them all, particularly as many people came and went during the period. However, I must particularly mention the dedicated work of Counsel Assisting, Mr Stephen Norrish, QC, and the Principal Solicitor, Mr John McKenzie, both of whom were with me through the whole period of my Commission up to 31 December 1990. Mr Norrish was at various periods assisted by Mr Tim Game and Mr Bob Belleair of Counsel. Mr David McMillan and Ms Louise Blazejowska did valuable service as solicitors over long periods. Other solicitors who served for shorter periods were Mr Cled Brown, Mr John Bishop, Ms Marilyn Bartole and Ms Jo Collings. A very special contribution was made by Aboriginal Field Officers, Mr Shane Phillips, Mr Barry Cain and Mr Russell Reid in New South Wales and Mr Richard Frankland in Victoria. For a period there was a Victorian office under the charge of Ms Kate Auty, Solicitor, assisted by Ms Sarah Gebert and Ms Andrea Oribin.

The Sydney Office was ably managed for most of the period by Ms Colleen Crowe, and later by Mr Ian Johnston. I have a special personal debt for secretarial and research assistance from Kate Brodie, Lyn Carriage and Robyn Arrowsmith. Gail White was the valued secretary to counsel assisting. Among those who at various times contributed their expert knowledge and/or research on historical and social issues, I must specially thank Dr Heather Goodall, Dr Gillian Cowlshaw, Dr Lois Tilbrook, Mr David Jagger, Ms Louise Casson and Ms Nikki Rogers.

For varying periods in each of the three States there was an Aboriginal Issues Unit and I am particularly grateful for the work of Mr Kevin Kitchener, Ms Denise Andrews and Mr David Green in New South Wales, Ms Sandra Bailey, Ms Carolyn Steel and Mr Lance Briggs in Victoria, and Mr Greg Lehman in Tasmania. To all of them and to many others inside and outside the Commission who gave me assistance and support, I express my grateful thanks.

I benefited greatly from the fraternal co-operation and counsel of the National Commissioners, first James Muirhead, QC, and then Elliou Johnston, QC, and

my fellow Commissioners, Lewis Wyvill QC, Daniel O'Dea and Patrick Dodson. The Secretary of the Commission, Mr John Gavin, was an ever available guide, philosopher and friend.

My greatest debt, however, is to the many Aboriginal people who generously shared with me their experiences, sufferings achievements and aspirations. For all of them, and particularly for the families of those who died in custody, this Commission was a painful reminder of tragic events. Their history as a people and often their personal experiences gave them little reason to have confidence in a white Commissioner, or to believe that anything good would come from the raking over of their anguish by his inquiries. Despite their reservations, they were once again, as so often in their history, trustful, helpful and willing to co-operate.

It has not fallen to me to make recommendations about what should be done to redress the injustices which they have suffered and still suffer in what was, in every sense, once their country. That is for the National Commissioner. For my part, in the 18 individual reports which I have written about the deaths, I have tried to tell in a straightforward way, so far as I can understand it, what it has meant to live and die as an Aboriginal in South-Eastern Australia. The general issues which came to the fore in those reports are brought together in this report.

JH Wooten

Appendix B

Extracts from We Who Are Not Here by Robyn Friend. This book is a collection of the thoughts and stories of the Tasmanian Aboriginal people of the Huon and Channel. The book is published by the Huon Municipal Association and is available from Angus and Robertson and other book stores for \$9.95.

The extracts have been removed for copyright or proprietary reasons. They were grouped together under three headings; Identity; History; Landcare

This article has been removed for
copyright or proprietary reasons.

Strong, Rose, 1994, SETAC community
magazine, Researching your family tree,
June, 1 unnumbered page

YOLLA is the Aboriginal name for a sea bird which makes a unique migratory journey each year

between Tasmania, and Alaska and Japan.

Every November the yolla return to

Tasmania to hatch their young in rookeries

bounded by the pure white sands of the

isolated Bass Strait Islands. Parent birds

feed the fledglings with krill scooped from

crystal clear blue waters during their

staggering evening flight. To see thousands

of yolla wheeling through the cleanest air in

the world is one of the most exhilarating

experiences you could ever have.

Harvesting yolla remains an important

social and cultural activity for Tasmanian

Aborigines, continuing a tradition

maintained since time immemorial. The five

week birding season is historically the time

when Aboriginal families from across all

Tasmania gather together to work, socialise,

share their language, practise their customs

and build their vision of the future.

Eighteen million yolla breed in Tasmania annually. The harvest of less than 300,000 birds is controlled by the prudent management of the Aboriginal community, which has kept the yolla population flourishing for thousands of years, and assisted by the Department of Parks, Wildlife and Heritage.

Yolla is a native food product exclusive to Tasmania. The meat is available skinned, or traditionally plucked or salted.

Yolla contain no preservatives and are processed under strict hygiene controls.

*A fascinating history,
excellent for your health
and delicious to eat.*

Yolla is a highly nutritious food.

It is an excellent source of iron - a 100gm piece contains 4.5mg of iron - 50% more than red meat. Iron in yolla is also more

easily absorbed by the body than iron in cereals. Good news for women, young children and adolescents, who all have high iron needs.

A 100gm serve of yolla provides more than half the daily requirement of Vitamin A for an adult, and a considerably higher level than chicken or beef. We need Vitamin A for good vision, especially night vision, and healthy skin.

Yolla is a valuable source of the essential trace elements, selenium and iodine. About 100gms provides the required daily intake of selenium and twice the required daily intake of iodine for an adult.

Yolla is rich in mono-unsaturated and polyunsaturated fats, including Omega 3 fatty acids. Research has shown that unsaturated fats help prevent heart disease and strokes.

T

he dainty size, succulent flesh and delicious flavour of yolla make it a versatile meat which can be prepared in many different traditional and contemporary ways. Originally yolla were cooked on the hot coals of a fire - a savoury barbecue! When Europeans arrived in Tasmania, people from many countries joined Aboriginal communities, contributing their own culinary styles. As you enjoy these yolla dishes you are sharing an experience both timeless and cosmopolitan.

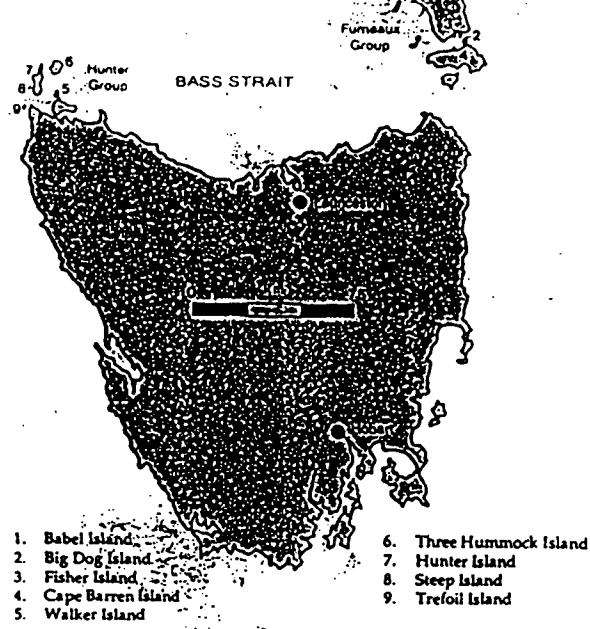
BAKED SEASONED YOLLA

*Desired number of whole yolla
(1 per person)
Fill the cavity with a blend of breadcrumbs,
grated apple, grated onion, currants, lemon zest,
pepper, salt and marjoram.
Lemon juice.*

*Rub a generous amount of lemon juice into the yolla.
Bake in moderate oven for 1 1/2 hrs.
Serve either hot or cold.*

SEALERS BREAKFAST

*4 skinned yolla, quartered
2 leeks, finely sliced
2 T fresh ginger, sliced
200gms mushrooms, sliced
250gm jar of breakfast marmalade
125ml of whisky (Scotch, Irish or Welsh)
freshly ground black peppercorns to taste
1/4 cup of water
Gently saute yolla pieces in deep saucepan until golden brown.
Add leeks, ginger, mushrooms, marmalade, whisky and a quarter cup of water.
Simmer gently until birds are glazed and tender.
Garnish with chopped chives. Serve with steamed potatoes.
To serve 4.*

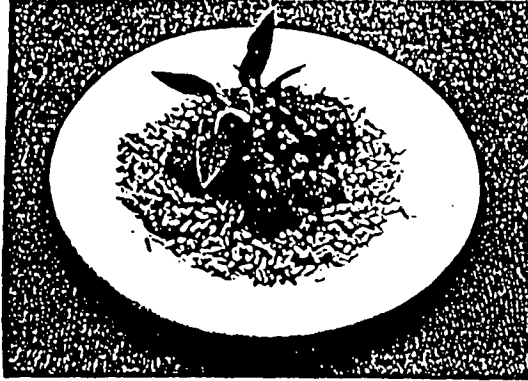


To place your order, contact:
TASMANIAN ABORIGINAL CENTRE
198 Elizabeth Street Hobart TAS 7000
PO Box 569F Hobart TAS 7001
Ph: 002 348311 Fax: 002 311348

YOLLA

A fascinating history,
excellent for your health
and delicious to eat.





YOLLA ORIENTAL

8 skinned yolla, quartered, lightly grilled for 10 minutes

Mix or blend:

2 onions, diced

1 t turmeric powder

1 t cumin powder

1 T sesame oil

4 cloves garlic, crushed

2 T ginger, minced

4 T lemon juice

2 T raw sugar

400ml coconut cream

250ml water

4 T coriander leaves, chopped

1 T soy sauce

Gently saute onion. Stir in turmeric and cumin. Add yolla and remaining ingredients. Simmer gently with lid off until tender, adding more liquid if necessary. Serve hot with jasmine rice.
Serves 4.

YOLLA STORM

8 skinned yolla sectioned into quarters

Lightly grill each side for 5 minutes. Prepare a sauce with:

2 onions, diced

2 cloves garlic, crushed

2 t ginger, minced

1 t curry powder

1 T chilli, minced

1/4 cup soy sauce

1 t tabasco sauce

2 cups red wine

Pour sauce over yolla pieces in casserole or baking dish. Cook in preheated moderate oven for 1 hour or until tender.

ANCHOVY YOLLA

6 or 8 skinned yolla, quartered and lightly grilled for 5-10 minutes.

4 rashers of bacon, diced

2 onions, finely chopped

2 cloves garlic, crushed

rosemary & sage

2 45gm tins of anchovy fillets,

drained & finely chopped

2 cups dry red wine

1 cup water

1 cup cream

salt & pepper to taste

Drain yolla and set aside. Gently saute bacon, onion and garlic over moderate heat for 4 minutes. Add herbs to taste. Stir in remaining ingredients, and bring to boil. Lower heat and gently simmer until liquid reduced by half. Layer yolla in casserole.

Pour sauce over and cook in preheated moderate oven until tender. Serve with wild rice and steamed vegetables.

Serves 4.

BBQ YOLLA

8 skinned yolla

Prepare a marinade with:

500 ml red wine

2 T chilli, minced

1 T black bean sauce

2 T soy sauce

1 T garam masala powder

2 bay leaves, sprig of rosemary

generous pinch of cayenne pepper

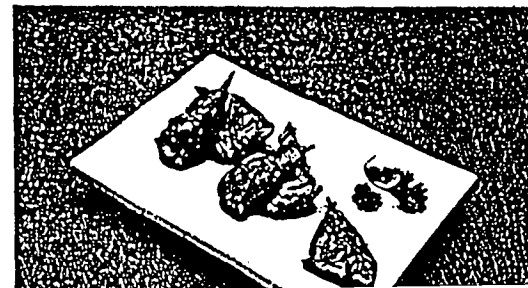
Marinate for 2 or 3 hours. Drain yolla and grill or BBQ.

Serve with spicy dips, rice and salad.

Serves 4.

t: teaspoon

T: tablespoon



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copyright or proprietary reasons.

Chandler, Debbie, 1994, SETAC community
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Taken from Department of Education and the Arts, Aboriginal Studies, Framework and Guidelines 5-8.

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Making Things Right
Talking Together
Talkin' Business

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The Torres Strait Islanders, Visual Media, 1993

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The South Australian Department of Education has a tape copying service available from:
Education Department of S.A., Tape Services
C/o Darlington Materials Development Centre
Banksia Avenue
Seacombe Gardens S.A. 5047

Notes for Teachers

* Denotes teacher resource

Red ochre and whiting are available from supermarkets.

Teachers are advised to view all materials, including videos, prior to use in class.

Appendix

Dates of Tasmanian Aboriginal Celebrations

Aboriginal Children's Day (National)	4 August
N.A.I.D.O.C. Day (National)	Second Friday in July *
N.A.I.D.O.C. Week (National)	Week preceding second Friday in July*
Oyster Cove Festival	Mid-January *
Rocky Cape Festival - Terragomna	Mid-November *
Wybalenna Festival	First weekend in November *

*Teachers are advised to check these dates with an Aboriginal organisation for confirmation. Festivals are usually held on weekends.

Aboriginal Sites in Tasmania

Care should be taken when visiting Aboriginal Sites to respect the cultural heritage of the sites. All Aboriginal Sites are protected by the *Aboriginal Relics Act 1975* and therefore disturbance or removal of any objects can result in legal action.

Aboriginal people can be contacted through Aboriginal organisations for advice about visiting Aboriginal Sites and to assist with excursions.

Aboriginal Speakers Program

Aboriginal Studies Resource Teachers manage this program. Schools wishing to invite an Aboriginal speaker to support Aboriginal Studies should contact their local Aboriginal Studies Resource Teacher. Addresses, phone and facsimile numbers are to be found in the appendix to the booklet *Aboriginal Studies—K-12 Framework for Curriculum Developers*.

Protocol for Aboriginal Speakers

Aboriginal people place great importance on formal welcoming and farewell protocol. When Aboriginal people visit schools, it is essential to make them feel comfortable by welcoming and thanking them and bidding them farewell.

Schools throughout Tasmania periodically receive circulars advertising interstate Aboriginal performers. Any enquiries about the performers and itineraries should be directed to the professional agents named on the circulars.

Appendix

Tasmanian Aboriginal Organisations and Useful Addresses

Aboriginal Child/Youth Support Association
Aboriginal Corporation
3 Rouse Place
Burnie 7320

Aboriginal Children's Centre
7a Emily Road
West Moonah 7009

Aboriginal Children's Kindergarten
30 Loftus Street
Moonah 7009

Aboriginal Health Service
56 Patrick Street
Hobart 7000

Aboriginal Medical Service
P.O. Box 531
Launceston 7250

Babel Island Aboriginal Corporation (mutton birding)
P.O. Box 20
Whitemark
Flinders Island 7255

Bungarra Dance Company
P.O. Box 4
Glebe N.S.W. 2037

Bush Tucker Supply Pty. Ltd.
Aboriginal Company
P.O. Box B103
Boronia Park N.S.W. 2111

Cape Barren Islanders Community
C/o Cape Barren Island Post Office
Cape Barren Island 7257

Centre for Aboriginal Studies in Music
University of Adelaide
North Terrace Adelaide S.A. 5000

Central Australian Aboriginal Media Association
Alice Springs
Northern Territory 0870

Council for Aboriginal Reconciliation
Locked Bag 14
Queen Victoria Terrace
Parkes A.C.T. 2600

Deloraine Aboriginal and Cultural Association
R.S.D. 554
Kimberley 7304

Flinders Island Aboriginal Association
P.O. Box 20
Whitemark
Flinders Island 7255

Human Rights and Equal Opportunity Commission
The City Mill
11-13 Morrison Street
Hobart 7000

Indigenous Tasmanian Aboriginal Corporation
G.P.O. Box 1448
Hobart 7001

Mersey Leven Aboriginal Corporation
7 Illallansi Drive
East Devonport 7310

Moi-la Aboriginal Corporation (Wybalenna)
3 Coast Road
Lady Barron
Flinders Island 7255

National Aboriginal Islander Skills Development
Association (the Arts)
P.O. Box 4
Glebe NSW 2037

Pallawa Karni Language Program
C/o Tasmanian Aboriginal Centre
G.P.O. Box 569F
Hobart 7001

Riawarrawah (youth arts)
C/o Kingston High School
Channel Highway
Kingston 7050

South East Tasmanian Aboriginal Corporation
52 Flower Crescent
Blackmans Bay 7052

Sports Aboriginal Corporation of Tasmania
4 Devines Road
West Moonah 7009

Tasmanian Aboriginal Centre
G.P.O. Box 569F
Hobart 7001

Tasmanian Aboriginal Centre - Burnie
P.O. Box 536
Burnie 7320

Tasmanian Aboriginal Centre - Launceston
P.O. Box 531
Launceston 7250

Tasmanian Aboriginal Child Care Association
89 Lindsay Street
Invermay 7250

Tasmanian Aboriginal Land Council
G.P.O. Box 1452
Hobart 7001

Wayee Radio and Cultural Aboriginal Corporation
G.P.O. Box 3090
Hobart 7001

Women's Karadi Aboriginal Corporation (the arts)
P.O. Box 532
Glenorchy 7010

Names and addresses of Tasmanian Aboriginal organisations were supplied by the Aboriginal and Torres Strait Islander Commission (A.T.S.I.C.). In addition, Aboriginal Student Support and Parent Awareness Committees are attached to over one hundred and fifty Tasmanian schools.

There are also two Aboriginal Councils in Tasmania:

Tasmanian Aboriginal Education Council
71 Letitia Street
North Hobart 7000

Tasmanian Regional Aboriginal Council
C/o A.T.S.I.C.
65 Murray Street
Hobart 7000



TERRAPIN PUPPET THEATRE

This poem and illustration has
been removed for copyright or
proprietary reasons.

Sculthorpe, Lauren, no date, Confusion



TERRAPIN
PUPPET THEATRE

FEEDBACK FORM

for school performances conducted in 1994

Your comments on this form will help us in planning future school visits.

Name of school : *Newstead Heights School.*

Name of production : *"YOLLA"*

General response from students :

*Unusual - good -
"Wicked" ! Cool ! Powerful !
Definitely for older students*

Comments on performance :

*Created provocative talk.
Some children felt Roller blades not relevant*

Comments on teacher's resource materials (is there any additional material you feel might have been useful?) :

Comprehensive

Comments or suggestions for future tours :

Name : *P. YOUNG*

Position : *COORDINATOR*

Please return this form to:

**Jackie O'Toole
Administrator
Terrapin Puppet Theatre
77 Salamanca Place
HOBART 7000**

THANK YOU FOR YOUR HELP!

YOLLA"



TERRAPIN
PUPPET THEATRE

210

FEEDBACK FORM

for school performances conducted in 1994

Your comments on this form will help us in planning future school visits.

Name of school : HUONVILLE PRIMARY SCHOOL

Name of production : "Yolla"

General response from students :

Excellent - enjoyed by all
Chm. thoroughly enjoyed it even though
- there was no dialogue and it was a lengthy performance.
Post-performance discussion good - chm were very involved.

Comments on performance :

Well done -
Info sheets were important because discussion
before performance allowed for a better understanding
of symbolic masking of black by white.

Comments on teacher's resource materials (is there any additional material you feel might have been useful?) :

Good - it is always good to be able
to read and know format of the performance

Comments or suggestions for future tours :

Name : *Hjorensen*

Position : *Teacher*

Please return this form to:

Jackie O'Toole
Administrator
Terrapin Puppet Theatre
77 Salamanca Place
HOBART 7000

THANK YOU FOR YOUR HELP!

YOLLA"



TERRAPIN
PUPPET THEATRE

211

FEEDBACK FORM

for school performances conducted in 1994

Your comments on this form will help us in planning future school visits.

Name of school :

HUONVILLE PRIMARY SCHOOL

Name of production :

"Yolla"

General response from students :

Extremely positive. They thoroughly enjoyed it and were totally absorbed by it. They responded to the ideas that it suggested very well.

Comments on performance :

I thought the performance was excellent - very powerful & evocative. Extremely clever use of props & costume. Most effective dance movement - very gymnastic. The idea of the "black cloud" was so effective!

Comments on teacher's resource materials (is there any additional material you feel might have been useful?) :

Any photocopiable materials & activities is always appreciated!

Comments or suggestions for future tours :

Keep doing more!
All of your performances I have seen have been excellent!

Name :

Pam Walker

Position : Classroom Teacher

Please return this form to:

Jackie O'Toole
Administrator
Terrapin Puppet Theatre
77 Salamanca Place
HOBART 7000

THANK YOU FOR YOUR HELP!



FEEDBACK FORM

for school performances conducted in 1994

Your comments on this form will help us in planning future school visits.

Name of school : Perth Primary School

Name of production : Yolla

General response from students :

Made them think - use imagination
interpreting and reflecting
Captivated the children

Comments on performance :

Slick
Important messages subtly put across but easily
accessible to children
Dance, music, props relevant to children's interests.

Comments on teacher's resource materials (is there any additional material you feel might have been useful?) :

Excellent

Comments or suggestions for future tours :

Keep up the good work !!

Name : G. Robertson

Position : teacher.

Please return this form to:

Jackie O'Toole
Administrator
Terrapin Puppet Theatre
77 Salamanca Place
HOBART 7000

THANK YOU FOR YOUR HELP!



TERRAPIN
PUPPET THEATRE

FEEDBACK FORM

for school performances conducted in 1994

Your comments on this form will help us in planning future school visits.

Name of school : *SMITHTON PRIMARY*

Name of production : *"YELLA"*

General response from students : *Very positive. Sat and stood well, an indication that the performance was well done. Prompted a lot of discussion.*

Comments on performance : *Excellent performance. Wonderful portrayal of the aboriginal - multicultural struggle. Excellent, terrific props and costumes. Memorable, poignant also.*

Comments on teacher's resource materials (is there any additional material you feel might have been useful?) : *Yes.*

Comments or suggestions for future tours :

Name : *St. John's*

Position : *Teacher 4/5*

Please return this form to:

Jackie O'Toole
Administrator
Terrapin Puppet Theatre
77 Salamanca Place
HOBART 7000

THANK YOU FOR YOUR HELP!



TERRAPIN
PUPPET THEATRE

FEEDBACK FORM

for school performances conducted in 1994

Your comments on this form will help us in planning future school visits.

Name of school : *Smithton Primary*

Name of production : *Tolla*

General response from students :

Children found it "unusual" as they were expecting "puppets" as such. Interest in story content.

Comments on performance :

Highly skilled, gave children an insight into a different form of puppetry theatre. Excellent theme - explored very effectively

Comments on teacher's resource materials (is there any additional material you feel might have been useful?) :

Excellent!

Comments or suggestions for future tours :

Name : *Julie Porters*

Position : *Teacher Grade 6*

Please return this form to:

Jackie O'Toole
Administrator
Terrapin Puppet Theatre
77 Salamanca Place
HOBART 7000

THANK YOU FOR YOUR HELP!



FEEDBACK FORM

for school performances conducted in 1994

Your comments on this form will help us in planning future school visits.

Name of school : <i>Risdon Vale Primary</i>
Name of production : <i>Yolla</i>
General response from students : <i>We were totally absorbed by the whole production, & thoroughly enjoyed it.</i>
Comments on performance : <i>The performance was excellent - highly graphic & constantly moving & captivating, & very well thought through.</i>
Comments on teacher's resource materials (is there any additional material you feel might have been useful?) :
Comments or suggestions for future tours : <i>Keep productions of this high standard coming please</i>
Name : <i>Albert J.</i>
Position : <i>TA</i>

Please return this form to:

Jackie O'Toole
Administrator
Terrapin Puppet Theatre
77 Salamanca Place
HOBART 7000

THANK YOU FOR YOUR HELP!



FEEDBACK FORM

for school performances conducted in 1994

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Name of school : *SPRINGFIELD GARDENS PRIMARY*

Name of production : *YOLLA*

General response from students :

Generally very good - their concentration was a good indicator. I loved it but thought it may not have been literal enough BUT I was wrong!

Comments on performance :

Great, energetic, - set and performers were excellent. The questioning session was guided very well. I was impressed by the children's questions - the quality of the show obviously generated the interest. The theme was important and well handled.

Comments on teacher's resource materials (is there any additional material you feel might have been useful?) :

No.

Comments or suggestions for future tours :

Keep up the good work.

Name : *Geraldine Donnelly* Position : *Teacher*

Please return this form to:

**Jackie O'Toole
Administrator
Terrapin Puppet Theatre
77 Salamanca Place
HOBART 7000**

THANK YOU FOR YOUR HELP!



TERRAPIN
PUPPET THEATRE

FEEDBACK FORM

for school performances conducted in 1994

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Name of school : *SPRINGFIELD GARDENS PRIMARY*

Name of production : *YOLLA*

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Comments on performance :

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Comments on teacher's resource materials (is there any additional material you feel might have been useful?) :

No.

Comments or suggestions for future tours :

Keep up the good work.

Name : *Geraldine Donnelly* Position : *Teacher*

Please return this form to:

**Jackie O'Toole
Administrator
Terrapin Puppet Theatre
77 Salamanca Place
HOBART 7000**

THANK YOU FOR YOUR HELP!